AMERICA'S NEW MAGAZINE OF POPULAR ENTERTAINMENT

MEDIASCENE

BATTLE OF THE SUPER WOMEN

THE KUBERT SCHOOL REVISITED

COMICS FILMS MORE!

MASTER OF THE UNIVERSE
PHILIPPE DRUILLET

COLLECTING ORIGINAL ART

MARVEL'S MARTIAL ARTISTS
DOUG MOENCH
PAUL GULACY

THE ONCE AND FUTURE BATMAN

A SUPERGRAPHICS PUBLICATION

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publisher and editor
STERANKO
associate editor
KEN BRUZENAK
west coast editor
CARL MACEK
correspondents
KEN FEDUNIEWICZ
DON GLUT
DOUG MURRAY
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mediascene

We must be doing something right!

The last issue of **MEDIASCENE** with its exclusive coverage of **Star Wars, Close Encounters of the Third Kind** and other science fiction entertainments, was a virtual sell-out.

Reports from newsstands and dealers across the country led us the same message. In addition, several other magazines have adopted our format and concept. Though we believe that even shoddy imitations are the sincerest form of flattery, we're especially gratified that the original idea for a magazine like **MEDIASCENE** was a sound one — and continues to grow in popularity with each succeeding issue.

Just as an aside, our back issues are in very short supply. Number 17 is now out of print and no longer available — with several other issues very close to that point. So, if there's any issue you've missed and want to fill in, don't wait too long — you'll be disappointed.

Remember when this magazine was aimed almost exclusively at the comics world? This issue follows the same trajectory with a lively and liberal look at the comic scene from TV and films to those who create the most exciting books on the market today.

What better way to frame an issue than with a cover of Lynda Carter in her lush and lovely portrayal of comics' foremost heroine, Wonder Woman? Farrah Fawcett, you say! Jaime Sommers! No problem — we've got them all, and more, in a sumptuous pictorial feature on the current trend which has brought a host of Superwomen to the big and the small entertainment screen. Carl Macek analyses the new breed of female furies and the climate which produced them in a provocative and conclusive article which follows.

All too few comic, fantasy and science fiction fans are familiar with the work of Philippe Druillet. This issue's full-color centerspread should help rectify the situation. Druillet, as far as we're concerned, is the Master of the Universe in the field of comic art — and we tell why in the pages just after the spectacular sampling of his art in color.

This fabulous French artist (and we might mention, an old friend of ours) has been largely ignored by American publishers, the only exception being the new commercial underground magazine, **Heavy Metal**. With this breakthrough, we felt that American readers were ready for the full story behind one of Europe's most successful graphic entertainers, and the range of his creations. Seeing Druillet's work is like listening to Pink Floyd, watching Sophia Loren, reading Bill Kozlowinkle or witnessing a lunar landing — you're never quite the same afterward. Take a look; you'll see what we mean.

Less than a year ago, we ran a layout on a new school for comic and cartoon art. This issue, we follow up with a feature written by one of the school's students, Ken Fedunkiewicz. Ken takes us on a personal tour of the Joe Kubert School, and offers a revealing (if somewhat colored) account of the life and good times since opening day.

Kubert himself is no stranger to anyone who appreciates the finer aspects of comic art, and the school is a materialization of his long-time dream. After reading the student point of view, we asked the man himself about the new endeavor.

"It's been an experience," Kubert says. "Because of my personal involvement, it's difficult for me to gauge in proper perspective the progress of the school and its students — especially since this is my first try at formal teaching — but, I'll try.

"To me, the most impressive aspect of our first year is the rate of improvement exhibited by the students. This is directly due to the efforts of a remarkable group of people, my friends, the instructors. Ric Estrada, Dick Giordano, Kelly Harris, Hy Eisman, Lee Elias and Henry Bottinoff have been able to attain a level of communication wonderful to behold. They have given of themselves in time and knowledge unstintingly. And their efforts are matched only by the students' tremendous self-motivation.

"Since the second month of the school's operation, commercial paying work has been available to the students. Certain criteria must be met: it cannot infringe on school work or assignments; must be done after (never during) school hours; and the students' personal ability must qualify them to do the work. Outside work has already involved producing catalogues, educational comics, signs, newspaper and comic book ads, and other items.

"Currently, applications from aspiring students for September 1977 registration are coming in at a healthy rate. Enrollment will be limited to approximately 75 students which will comprise both first and second year courses.

"So far, it's been an exciting, engrossing, exhilarating first year. I'm convinced friendships have been made that will continue to be lifelong. Most of all, I point with pride to a kind of talent emanating from the school that will produce professionals who will carve their own niches in the field of cartoon graphics."

Anyone interested in more data should write to: The Kubert School of Cartoon Art, Box 884, Dover, NJ 07801.

We can't speak for other artists, but we think it would be fun to try our hand at the real classics of the form. Like The Batman. That's exactly what we've done for the cover of our second section — a previously unpublished illustration with a technique and style all its own. Lurking in the shadows just beyond is Ken Bruzenak's revealing cross-examination of the future of the Midnight Manhunter.

The market for original art has grown slowly over the past ten years. Prices have accelerated slightly faster. But the real significance and spirit of the material has been lost in ambiguous merchandising by ambiguous hucksters. Our latest project, described in detail in *Collecting Original Art*, proposes an alternative — one which will hopefully add some small measure of prestige to the field and create a substantial kindred among connoisseurs and comic fans alike.

As if all this isn't enough, we've saved the best for last — a definitive interview with comics' hottest writer/artist team, Doug Moench and Paul Gulacy. For the past few years, the pair have fused their talents to produce a martial arts series that has captured the imagination of the comic-buying public and created a following amongst the hardcore fans. Their collaboration on that book, Master of Kung-Fu, has since terminated, allowing the team a clearer retrospective view of its successes and failures. On anybody's list, Moench ranks as one of the top three writers in the business today, while Gulacy places as one of the most innovative. Those who followed the series closely will find a wealth of fascinating specifics about the characters and storylines. Others will find a candid behind-the-scenes look at a regimented American art form by two of its most popular iconoclasts.

As usual, the latest news on films, TV, comics and other assorted entertainments will be found between our covers.

Currently, the next three issues are in various stages of production. **MEDIASCENE** 24 will feature our full-color painting for the Sinbad film, and a penetrating, up-to-date interview with Ray Harryhausen. Want to learn more about Roy Thomas' new Conan film or Alfredo Alcala's upcoming sword & sorcery hero, Voltar? Like to see a real-life Red Sonja — or, better yet, five fabulous Sonjas stunning enough to temper any man's steel? More sword & sorcery in the cinema; an actual (not staged up) interview with Robert E. Howard's immortal barbarian, Conan; special photo coverage of the new science fiction epic, Star Wars? If your answer is YES, then you won't want to miss our next big issue.

Plans call for the next three issues to hit in close sequence. As usual, they'll be packed with the best art and features to be found — and a few surprises.

Now to the issue at hand. Let us know if you liked it as much as we did getting it together. Good reading — and 'til next time, take care.●

STERANKO

Mediascene

No. 1 — Pioneer packed premiere issue on DOC SAVAGE, illustrated versions of Man by Adley Pinney, Nemo Zeiser, Ron Adkins, Marvin Kovacic and Steranko. Big Doc Savage article spotlights the Man of Bronze-isms and reviews, capped off by mint and comic reproductions. Full-page Shadow preparation piece by Steranko.

No. 2 — Special CAPTAIN MARVEL issue, featuring the story behind Beck's response with the Big Red Cheese, illustrated with photos of artists and writers from the 40's and the 70's. Beck's Big Red Cheese appearance, along with articles on the Spider pulps. Wrapp underground comix and an offbeat and surprising cover-spread by Steranko.

No. 3 — Shocking HORROR COMICS issue, from EC to the Marvel shock and sadism by the underground, all discussed and illustrated in a definitive article, illustrated with dozens of cockpit horror panel covers. "Virgo," the weirdest, innovative graphics story by Steranko, appears in the undersround. Pictorial feature on Horror Pulps.

No. 4 — COMICS AND THE COMICS is the theme of this special issue that examines the role of comics and deep comix. The controversial 8-page satirical story "The Black," by Jaxon, highlights this issue, along with the story behind its creation. Plus many covers, articles, features, and behind-the-scenes material by Steranko.

No. 5 — Special COMICS AND SCIENCE FICTION issue. Giant double-size issue featuring news, articles and art about before published illustrations by Jaxon, de la Fuente, Smith, Bissett, Kiddy, Steranko and others. Definitive article on Conan and Howard. The evolution of SF and Fantasy as the comics, and more on the heroic fantasy field.

No. 6 — Big SUPERHEROES issue, full of action-packed facts and graphics. An article on Burroughs of the Pulps is featured along with great commissioned portfolio of Burroughs John Carter's long and fantastic career is swamped with rare pulp illustrations. Comic scene, paperback reviews, films, records and movie dirt are the package.

No. 7 — Colorful CRIME AND VIOLENCE issue from Public Enemy to Dagwood Bumstead, featuring Expanded cover and centerspread paintings. Interview with Executioner author Don Pendleton, writing for crime thrillers by Mike Collins and Lt. Kojak. Expressed profile. Expanded space in back and movie to go with the change to Mediascene.

No. 8 — Pinthrilling Pin-UP issue, packed with a special graphic feature of 20-odd art from covers to interiors to poisons & fantastic tributes to Marilyn Monroe-gracia. Big centerspread, along with poisons from the past twenty years, Tajiri Comix, Alex Toth and paperback cover about Carter, Frank Gordon, others. All out the horror issue.

No. 9 — Amazing WEIRDO issue, featuring a science-packed depart on the History of Pre Syrups, interview with Gordon Skeeter John Rosemary, full-page map of Forrest's Africa. Steranko continuation of his Incorporated Pure, Tajiri Comix, Alex Toth and paperback cover about Carter, Frank Gordon, others. All out the horror issue.

No. 10 — SCIENCE FICTION issue, insider illustrated by Williamson, Wood, Virga, Perewin, more. Rare double-size packed with art and graphics, fantastic 8-million Dollar Man centerspread in color. 80's of comics revisited, Planet of the Apes, 2D on TV, Sky Giant II Skyhunters, Incredible Hulks, comics, films. A galactic blockbuster!

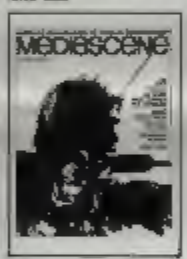
No. 11 Deep exploration issue features Hollywood's disaster films, The Return of the Pulp Heroes Ultimates, Savage, Spidey, Richard Profile on Charles Bronson, Planet Pulps, Behind the Scenes at the National Lampoon, Men, large 32-page horror, supernatural news section, more illustrated cover with supernatural Sword and Sorcery centerspread.

No. 12 — Big FILM issue. Special Preview of Godfather II, Roger Moore's In Gold, others. Pictorial of James Bond in Bond With the Pulps. Men The Writings of Mystery, Agatha Christie and Spy Thriller On The Drive? Exercise, and movie of Lovers Issue. The Hooligans of Film and Fathers colorful centerspread poster: all issues, film

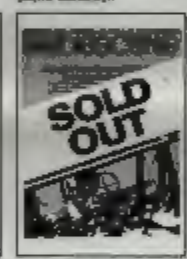
No. 13 — All ACTION issue, packed with photo coverage of The Great Movie Pages: Phantom of the Paradise, and The Legend of Billy Jack. Special feature on The Return of Sherlock Holmes with heroic cover-spread poster in color. Photo focus on ten more flicks, plus classic news, paperbacks, more movie news. SF, fantasy, adventure

No. 14 — Powerful ALL-PULP issue, featuring the most heroic heroes in fiction. The Secrets Behind the Shadow portfolio by Rex Graziani, Walter Gibson, Lamoreaux interviewed controversial introducing Doc Savage and Shadow fan clubs, in-depth history on the Origins of Pulp Heroes. Preview of Tarzan, Edgar Rice Burroughs, more.

No. 15 Double-sized COMICS issue. Vaughn Bode's exciting all-pictorial on comic and cartoons, his last cycle. Also such a penetrating look at Barry Jones, Overstreet with a giant color centerspread, special feature on Jack Kirby's attack in Marvel with extensive 8-treatment mix-up of top Heroes. The Art of Neal Adams with a full-page Batman



No. 16 — Special SCIENCE issue. The full story behind the Old Guard, Orbit and Carbon graphic novels, Shadow of the Warriors, Barry Windsor-Smith reveals his influences and aspirations in a candid interview, Neal Adams tribute to Wonder Woman with an unpublished portrait by Giordano Bruno, plus features on Royal Flash, unpublished coverage on comics, movies



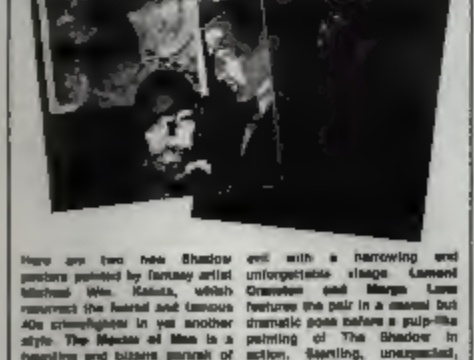
No. 17 — Dynamite ART issue, featuring The Killer Boiks, a look at the flying knights of WWII in comics, Pulsh and Chua, with a cover Steranko centerspread Edgar Rice Burroughs spectacular painting by Frank Frazetta, the Case Against Superman by Jerry Siegel, preview of Target's Pantheon, Chua, more.

No. 18 — Fantastic PULP issue spotlighting The 50 Rarest Pulps with Great Illustrations, Men & Pulp The Shadow by Steranko illustrated with previously unpublished art, Rating The Pulp Origins of the great Pulp Heroes, The Shadow of the Comics, Introducing Chandler, an exciting new visual novel; more.

No. 19—The SCREEN AVENGERS issue over with an exciting look and into that twilight feature on the heroes and villains of the Saturday afternoon serials including The Spider, Flash Gordon, The Shadow, Captain America, The Phantom, Ace Drummond, scenes of others Comics, Dick Tracy centerspread.

No. 20—SWORD AND SORCERY SPECTACULAR with a Neal Adams cover scene. S & S is the theme: I Cracked Conan by Robert E. Howard, Jack Kirby Fast Fiction with illustrated text: Wood's Wizard King Tarzan, the Kingdom of Middle Earth, full-color centerspread by Simonds, Comics, Movie news!

No. 21—A FILM ANIMATION SPECIAL featuring the history of the Japanese type Anime and Disney to the present. Bob Clampett's John Carter of Mars, Movie, Bulletville and Wildlife. Profiles on the Giant Cinematic Animators. Chuck Jones cover, Mickey salute to Warner Bros. funny animal issues, more!



Here are two new Shadow portraits painted by fantasy artist Michael Wm. Kaluta, which resurrect the feared and famous 40s crimefighter in yet another style. The Master of Men is a haunting and bizarre portrait of the Shadow cloaked in darkness and mystery, challenging night's evil with a narrowing and unforgettable visage. Leonard Character and Margo Lane features the pair in a casual but dramatic pose before a pulp-like painting of The Shadow in action. Startling, unexpected, both posters in full-color, 21" x 28", Both for $5.00 plus postage.

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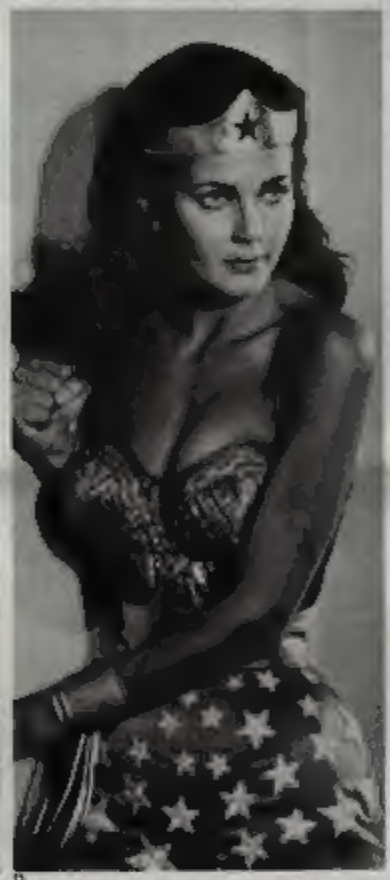

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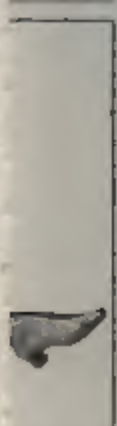


As a general rule, women, especially extraordinary women, have never maintained a strong hold on the media. Whether from a lack of interest or a lack of inspiration, the role of the super woman was a relatively insignificant embellishment to the established entertainment trends. In the past two years, this entire structure, in television, films and to a lesser degree in comic books, has experienced an unprecedented reversal.

The most striking example of renewed interest in the super-woman can be seen in television shows such as **Wonder Woman, The Bionic Woman** and, to a lesser degree, **Charlie's Angels.** There are others, most notably **Police Woman.** Yet these three aforementioned programs have almost single-handedly created a renaissance in the role of women on television, generally relegated to supporting male leads outside of singers and comediennes. In looking at these very diverse programs a number of significant patterns can be discerned.

Wonder Woman is perhaps the most flamboyant of the trio. The initial attempt to transform the classic comic book heroine to the TV screen in the early 1970's was a grim and boring failure. Trying to capture the spirit and intensity generated by a combination of a weakly diluted women's lib attitude coupled with the sheer physicality of an upsized Emma Peel, the new Wonder Woman flounered in a sea of preentiousness and incongruity. The role of the "jump-suited" amazon was played without the vaguest physical presence by Cathy Lee Crosby. Her characterization lacked the sex appeal and flash of television's earlier female super hero, Emma Peel of The Avengers and even April Dancer — The Girl From UNCLE.

It remained for a second, more imaginative venture to rekindle an interest in Wonder Woman. The approach was simple: return to the original Wonder Woman in the imaginary past of a comic book Second World War and utilize a woman who personified the original [illegible]. Combining a touch of camp, a bit of nostalgia and a sizable chunk of raw sex-appeal, the second version of Wonder Woman became a comparatively major television success.

The prime reason was Lynda Carter, whose statuesque beauty and heroic proportions outclassed even the original Amazon. Lynda Carter's career has been varied. Starting off as a singer and a beauty contestant, she ultimately tried her hand at acting (her stint as a beauty contestant landed her the title of Miss World-USA in 1973). After studying acting on both the East and West Coasts, she appeared in several films and TV series. Her big break came when ABC invited her to test for their second version of Wonder Woman. The rest is history.

Lynda Carter is Wonder Woman. Not only did she capture the essence of the original comic book creation, she instilled a new exoticism to the character. One of the great injustices of the television media, however, is its deplorable double standards. Lynda Carter was a pin-up creation. Her wild costume — strapless, red bodice adorned with a golden eagle, brief blue shorts studded with white stars, and red boots — was an image worthy of the best good girl art comics of the 1940's. She was able to give a sexual identity to a character created by child psychologist Charles Moulton, who simply tried to treat young girls to a female hero.

The one factor that remains consistent among all three shows is the lack of a real sex life among these super women.

In the past thirty-odd years since her inception, the comic book character of Wonder Woman was basically an asexual creation. Though there was an endless parade of bizarre villainesses to battle the Amazon princess as well as outrageous examples of bondage and highly sexually sadistic implements, Diana Prince has managed to remain virginal. Lynda Carter has changed all that. Not to suggest that the new approach has perverted the original creation giving Wonder Woman a male-sexist appeal, rather Lynda Carter's Wonder Woman is just that — a three-dimensional woman.

During the lull between the first and second Wonder Woman pilots, Lynda Carter modeled for a Playboy centerfold. The session produced considerable excitement and was proposed for an upcoming issue. However, television producers, frightened that this "exposure" would break the mystique surrounding their newfound success in the "children-oriented" Wonder Woman, managed to have the photo feature tabled.

After almost two years as Wonder Woman, Lynda Carter may just hang up her magic lasso and stars her invisible plane. The occasional TV series has not, at this time, been rescheduled for next season, according to information gleaned from both ABC and Warner Brothers, where the series is produced. That may change. Television is an ephemeral business at best, and is constantly reestablishing its priorities.

But whether or not Wonder Woman continues, Lynda Carter seems firmly entrenched as a new icon — a super woman, if you will — for the Seventies. Her approach is sincere and genuine. "From the start, Wonder Woman to me wasn't just another TV character. I'm living out a fantasy. Since I first read about her, it's as if Wonder Woman were part of my being. I don't see myself as a sex object. It's a side effect, and it's O.K. I guess, but I don't want to dwell on it. My approach is that I'm trying to do something that will make people feel pleasure."

Another actress who manages to project the same feeling is Lindsay Wagner. Starring as Jaime Sommers, the Bionic Woman, Lindsay Wagner manages to instill a breath of freshness to prime-time television banality. Created in response to the immensely popular **Six-Million Dollar Man,** the Bionic Woman is much more fanciful than Steve Austin's (Lee Majors) translatorized chivalry. In terms of her bionic replacements, this technologically improved human possesses cybernetic legs, right arm and improved hearing. In effect she has been made into a super woman capable of running 60 mph, lifting materials weighing a ton and more, as well as being able to hear whispered conversations from a distance of a half-mile away.

Lindsay Wagner portrays this cybernetic wonder with a great deal of tension. "Since this is science fiction," she reveals, "I can play a wide span of roles — anything from school teacher to Miss Hari. This was appealing because in most series you get locked into one type." The personality and physical iconography are not as tightly structured as Lynda Carter's Wonder Woman. There is no bionic costume or reliance upon specially endowed accoutrements (the Bionic Woman has hers built in). This lack of strong visual identity coupled with the lighter content of the show contributes to a lessening of the Bionic Woman's sex appeal. Lindsay Wagner is an unquestioned beauty; the producers utilize her femininity, do not exploit it.

As producer Kenneth Johnson puts it, "Jaimie Sommers is someone we'd all like to come in contact with, sensitive and witty, curious and intelligent, vulnerable and strong. The complete woman." Lindsay Wagner is quick to add, "I don't want the character to turn into a Wonder Woman type. Jaime leads a double life as a teacher and a secret agent, but I want to keep her as real as possible."

A group of actresses who, in their TV series, maintain little relationship to reality are Kate Jackson, Farah Fawcett-Majors and Jaclyn Smith — **Charlie's Angels.** These extraordinarily attractive women portray police personnel who, after finding the routine of police busy work extremely boring, become operatives in a private investigation firm. The tone of the show is lite-key. The plots are banal, flimsy. There is often little doubt that the only reason for continuing with a particular situation is to create a backdrop which will showcase their well-endowed charms.

This entire show is set up as a contemporary fairy tale, complete with a once-upon-a-time introductory sequence. The premise worked on by producers Ivan Goff and Ben Roberts was women as decoration, in much the same way as the obligatory females in Fiction House comics. The shows have remained popular for different reasons: **Wonder Woman** may be viewed as a tribute to nostalgia, **The Bionic Woman** as soft-core science fiction. **Charlie's Angels,** however, can only be considered from one position. The show is little more than a pin-up calendar transferred to the TV screen.

The one factor that remains consistent among all three shows is the lack of a real sex life among these super women. In the case of Wonder Woman, her mythology does not permit such frivolities on penalty of forfeiting her powers. The Bionic Woman, with her impaired memory, has yet to remember her love for Steve Austin. Lindsay Wagner admits, "Adults began tuning in because they were fascinated by the possibility of a sex life between two individuals who are part human and part Timex." No Soap. It even appears that Charlie's Angels have nothing better to do than sit around the office chit-chatting, waiting for boss Charlie to call them from some sexual escapade. Again, TV's double standard rears its head.

Combining a touch of camp, a bit of nostalgia and a sizable chunk of raw sex appeal, the second version of Wonder Woman became a comparatively major television success.

The question that recurs is whether these shows are an indication of a renewed interest in the role of the female hero or rather are they mere accidents. The answer is complex and well hidden within the folds of popular culture. In the past few years, interest in women heroes as major icons in popular culture has been on the upswing.

Even comic books have received a renewed input in terms of major female characters: Isis, Starfire, Ms. Marvel and Red Sonja. All of these new creations hint at a changing cultural climate. Society is attempting to recognize women as potent individuals. The success of these publishing ventures is echoed in the appearance of a "Sonja Con" to honor Marvel's barbarian super woman. The response in filmic terms has been more extravagant.

The three major prime-time shows discussed have provided the impetus to inject a strong female identity into television. Saturday morning "kid shows" now have their own super women. Isis and Electra Woman and Dyna Girl, are designed for children. Yet the implications are all too obvious. It is the thrill of having women placed in compromising situations that excites. Whether they wear strapless — "headlight" — bodices or skin-tight costumes, the reaction is the same. It is a chauvinistic philosophy that has been used in film as far back as **The Perils of Pauline.** It works.

In theatrical films the atmosphere is much freer to create super women who are indeed larger than life. Unfortunately most lend themselves to exploitation. **Cleopatra Jones, Big Zapper, Cathy, Supershlock, Foxy Brown, TNT Jackson** and **Rag — Blue Waif of the Hi** are recent examples by motion picture producers to create super heroines on film. It traces back to the 1930's and the attempts at transferring sexual comic strips into wild motion pictures. **Barbarella** starred Jane Fonda at the height of her beauty, while Monica Vitti seductively portrayed **Modesty Blaise.**

The seeds were planted in various low-budget films, culminating in the rise to super-stardom of Racquel Welch in thrillers like **One Million Years B.C., Fathom,** and **Kansas City Bomber.** Recently, Universal Studios was toying with the idea of making a feature length movie based on the comic book character Sheena, Queen of the Jungle. The studio's choice for this good-girl art role was Racquel herself. The fate of the production has not been determined at this time but simply its consideration is significant.

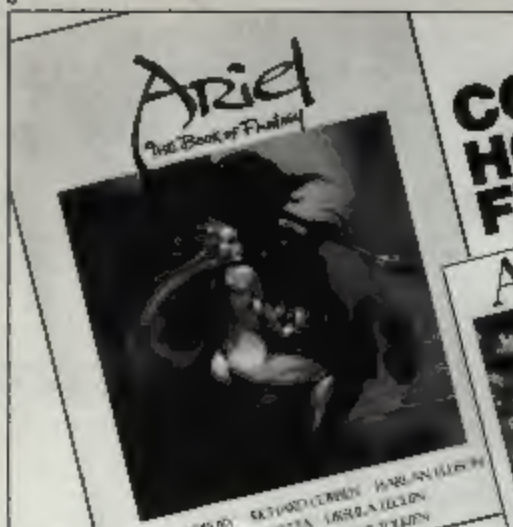
The action-oriented super woman is being firmly entrenched in the minds of the general public. The flamboyant sexual escapism of **Barbarella** has been replaced by the suggestive eroticism of **Wonder Woman** and **Charlie's Angels.** The ultimate response is difficult to determine. The most interesting possibilities rest in the complete acceptance of these new female stereotypes. The sad reality of this entirely new phenomenon is that some producers seem unaware of the reasons for the success of these ventures.

Marvel Comics is seriously talking about plans to place Spider-Man in a prime-time television series. Their decision to do this has risen from the success of the **Wonder Woman** show. They are functioning under the assumption that if one comic book character can make the big time, then there must be room for more. The simple fact is that Spider-Man does not have the same measurements as Lynda Carter. And no matter how many webs he slings, he will never be able to elicit the same response as Wonder Woman straining against her sexy costume.

The contemporary super woman is a sex object. The appeal lies in the vernacular of A Chorus Line's profound song, "Tits and Ass." The sooner everyone realizes this situation the easier it will be to find satisfaction in these mild excursions into super woman sexuality.●

Carl Macek

Photos: A) Farrah B)D) Lynda Carter C) Diana Rigg of the old **Avengers** E) Charlie's Angels F) Joanna Lumley of the **New Avengers** G) Jaime Sommers H) Jane Fonda as Barbarella.



CORBEN, HOGARTH, FRAZETTA...

It's a professional fantasy magazine that takes you on an odyssey into the worlds of heroic fiction and the fantastic. **Ariel 1** features a 15-page installment of Richard Corben's Den in full-color, followed by the first part of a revealing, informative interview with Frank Frazetta, liberally illustrated. Hogarth's Tarzan is explored in a retrospective interview, with many illustrations. Essays on Batman and Conan are also included, along with features on the science fiction pulps, Corben's Bloodstar, and original fiction in 96 pages with full-color covers for $5.95 plus .55 postage. **Ariel 2** features a Frank Frazetta cover painting and color throughout the entire book. The Frazetta interview is concluded, with page after page of fantasy artwork. There are also 14 more pages of Corben's Den, along with illustrated fiction from Harlan Ellison, Ursula LeGuin, Ray Bradbury, Michael Moorcock and others. Major paintings and drawings by Frazetta, Jeff Jones, Corben and Bruce Jones illuminate this issue, which is printed on heavy, slick paper for top quality reproduction. $6.95 plus .55 postage.

IN THE ULTIMATE NEW FANTASY MAGAZINE!

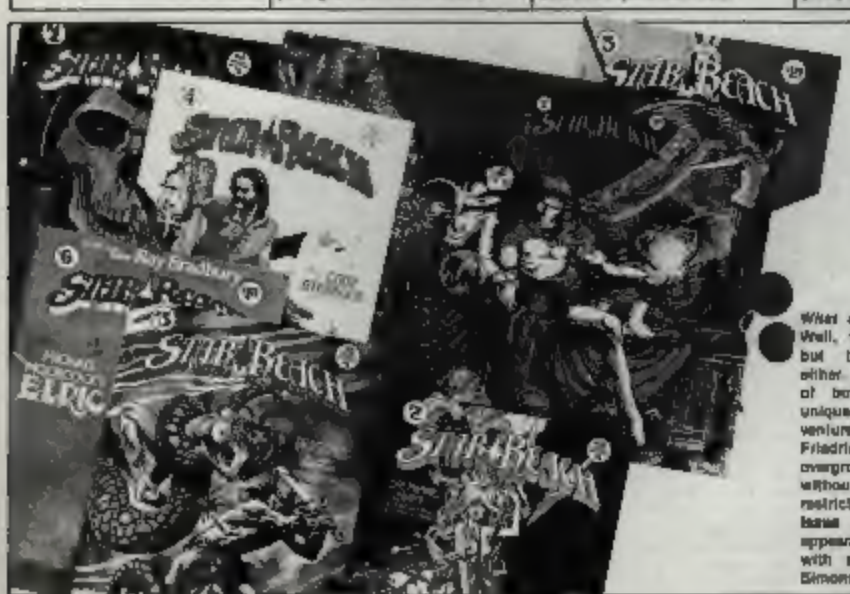
The Supergirls — they're super-sweet, super-sleek and super-sophisticated — all drawn with tender loving care by Stanko, who spared no effort in his relentless research on the subject! An inspired calendar, an inspired collector's item — **The Supergirls** is a giant 10½" by 18" collection of a dozen devilish damsels for just $3.50 plus .50.

Look out! Run for cover! Hit the deck! Do anything but cover your eyes, because you might miss even a moment of the wildest, wackiest misadventures this side of the Cuckoo's Nest! **SALLY FORTH** is Wally Wood's most outrageous creation. But why imagine it all? **Sally** is here and ready for the taking in a big 10" x 12" book at $3.50 plus .50 postage. You'll love **SALLY.**

She's back! Wally Wood's wondrous Princess of Peril does her undressed best against the forces of evil, Snorky, G.P. Dahl and a gallery of curve-chasing crazies are loose again in a *tour-de-force* of Mad humor, brawls and broads that have made Wood a household name in sleazy joints around the world. Grab **Sally Forth 2**, for $3.50 plus .50. She's quite a handful!

Suddenly, under a burning vermilion sky, he realizes he is not alone. There, across a deep, shimmering pool, he makes contact with one of the alien inhabitants and her strange, lumbering pet. For the moment, they are the only two people in an unearthly garden of eden. Heaven or...? **ADAM AND EVE**, a stunning, new high-quality art print, $2.00 plus .50 postage.

The Adventures of Sweet Gwendolyn features four cartoon adventure serials that read like X-rated versions of the *Perils of Pauline*, replete with a dastardly villain, a mysterious countess and a secret agent — all of whom try to keep Gwen under wraps, ropes, chains and leather. 140 pages, 16 in color for $12.95 plus .50 postage.



ADAMS BRUNNER CHAYKIN GIORDANO JONES SIMONSON SMITH STARLIN STATON

What are ground-level comics? Well, they're not underground, but they're not overground either. In a way, they're the best of both. **STAR-REACH** is a unique alternative publishing venture by comics writer Mike Friedrich, using the best of the overground artists in a format without censorship or the restrictions of the Comics Code. **Issue 1** features the first appearance of Cody Starbuck with art by Starlin, Chaykin, Simonson, others. **Issue 2** introduces Stephanie Starr with art by Adams, Starlin, Giordano, others. **Issue 3** stars Dragonlady and Linda Lovecraft, all drawn by Brunner, Vosburg, Lelaloha, others. **Issue 4** spotlights Cody Starbuck's return and art by Chaykin, Vosburg, Lelaloha, others. **Issue 5** introduces Gideon Faust and features Chaykin, Staton, Brunner, others. **Issue 6** features Michael Moorcock's Elric in *The Prisoner of Fantasy*, adapted by Bob Gould and Eric Kimball, with a newly painted cover portrait by Jeff Jones. Ray Bradbury, Alex Nino and Joe Staton's Gods of *Mount Olympus* are also featured. **Issue 7** contains art and stories by Joe Staton, Mike Vosburg, Steve Englehart and Mike Friedrich, with a spectacular wraparound cover (previously unpublished) by Barry Smith that previews his most ambitious project yet. **Issues 1, 2, 3, 4** are $1.00 each. **Issues 5, 6, 7** are $1.25 each. You must be 18 to order, but you'll be glad you did.

FIVE FANTASTIC VOYAGES!

Philippe Druillet is more than just a comic artist, or even a dream-weaver. He's also an emotionally violent poet, designer and machinist. In his stories, passions erupt, metal screams, color rages and legions of mutated beings rend hostile galaxies. Here are five full-color Druillet books, just imported from France, and packed with devastating visual pyrotechnics.

The 6 Voyages of Lone Sloane is an award-winning odyssey through a tortured mechanistic universe. **Delirius** is a chronicle of cosmic warfare in a scientific Sodom and Gomorrah. **Yragael** is a tale of swords and sorcery on a grandly bizarre scale, which combines with its sequel, **Urm the Fool**, to create an apocalyptic epic of creation, vengeance, and destruction. **The Night** is Druillet's penultimate personal concept, pitting thousands of spaceborne cyclists against Death itself. These 8½" x 12½" volumes are hardbound and printed in French, with approximately 70 full-color pages for $6.50 plus .50 postage each. Easily the most shattering graphic science-fantasy series ever published!

EC lives in SQUA TRONT

Bigger and better than ever, the ultimate EC Comics fanzine is ready with another collection of art and articles exploring in depth the pre-**Mad** productions of Bill Gaines and the greatest artists of the 50s. At 52 pages, with 28 in full-color, **Squa Tront 7** is a showcase production, with art by Harvey Kurtzman, Al Williamson, Bernie Krigstein, Jack Davis and Bill Elder. A collector's gallery of art, the color pages include a complete, rare Kurtzman story from 1948, *Lucky Fights It Through*. There are also 14 pages of original art by Roy Krenkel, spotlighting a series of unpublished sketches for horror magazine covers. John Benson's penetrating analysis of the EC era, and other EC addict material is collected between the full-color covers of **Squa Tront** for just $4.00 plus .50 postage.

GO POGO!

He's back! Walt Kelly's popular **Pogo — the Okefenokee Star** — returns for his fans in a 52-page, 8½" x 11" volume that is part of a new series of eight special books. Not just reprints, these Pogo papers contain a wealth of material spanning Kelly's entire career, including funny animal comics, the Disney years and poster art. The first book contains dozens of classic Pogo strips that reveal the genesis of how Kelly concealed, created and shaped the earlier Georgia swamp operas. Unpublished art and photos have also been included. Color covers enhance Pogo, with a self-portrait by Kelly on the back. Cute and cuddly, poignant and powerful, revealing and reflective, Pogo makes his comeback in a format that brings back old memories and explores interesting new facts about one of the world's foremost funny animal artist/writers. $3.50 plus .50. Features of this quality are hard to find, that's why we found it for you.

Gone by the name **Scarface Duck**. Now full-color, 18" x 24" wanted posters are available, taken from official file renderings by ace duck portrait artist Frank Brunner. Be on the lookout for this unsavory individual, and make every effort to apprehend him. **Scarface Duck** will not be in circulation long, so do your part to shorten his insidious career of crime. Just $3.00 plus .50.

Avast, me Duckos!! Ship aboard with the liveliest cap'n ever to sail the seven Seas! It's the **DUCKANEER** and his lusty crew, ready to cast off on a plunder cruise under the grim smile of the Jolly Roger. Sir Francis Brunner IV has captured his likeness in a full-color 18" x 24" poster that's ready to hang from your highest yardarm—yours for just $3.00 plus .50 postage.

Relive this memorable moment in film history with a feather-ruffling poster of Barrymore Duck, captured forever in all the malefic evil of his infamous 1931 Unicycle Pictures role, **DRAK-ULA**, directed in atmospheric black and white by George Chastain. The hypnotic eyes, fanged beak and swirling opera cloak that scared the pinfeathers off moviegoers for $2.00 plus .50.

Waugnh! The hard-boiled egg has hatched unidentical twins! **Quack 1** features the infamous *Duckaneer*, by Cap'n Frank Brunner, and web-foot wonders by Howie Chaykin, Scott Shaw and Dave Stevens. **Quack 2** introduces *Newton the Rabbit Wonder* by Sergio Aragonés and Steve Leialoha. More Scott Shaw and Alan Kupperberg. Just $1.25 plus .50 each.

Howard's speechwriter, Steve Gerber, reveals all in this issue of **FOOM MAGAZINE** in a candid, outspoken interview on the hatching of a candidate and his political roasting. In addition, the full contributions of Brunner, Colan, Ploog, Mayerik, Leialoha and others are revealed to the public. The straight, hard-hitting truth for $1.25 plus .25 postage. *Peanuts, indeed!*

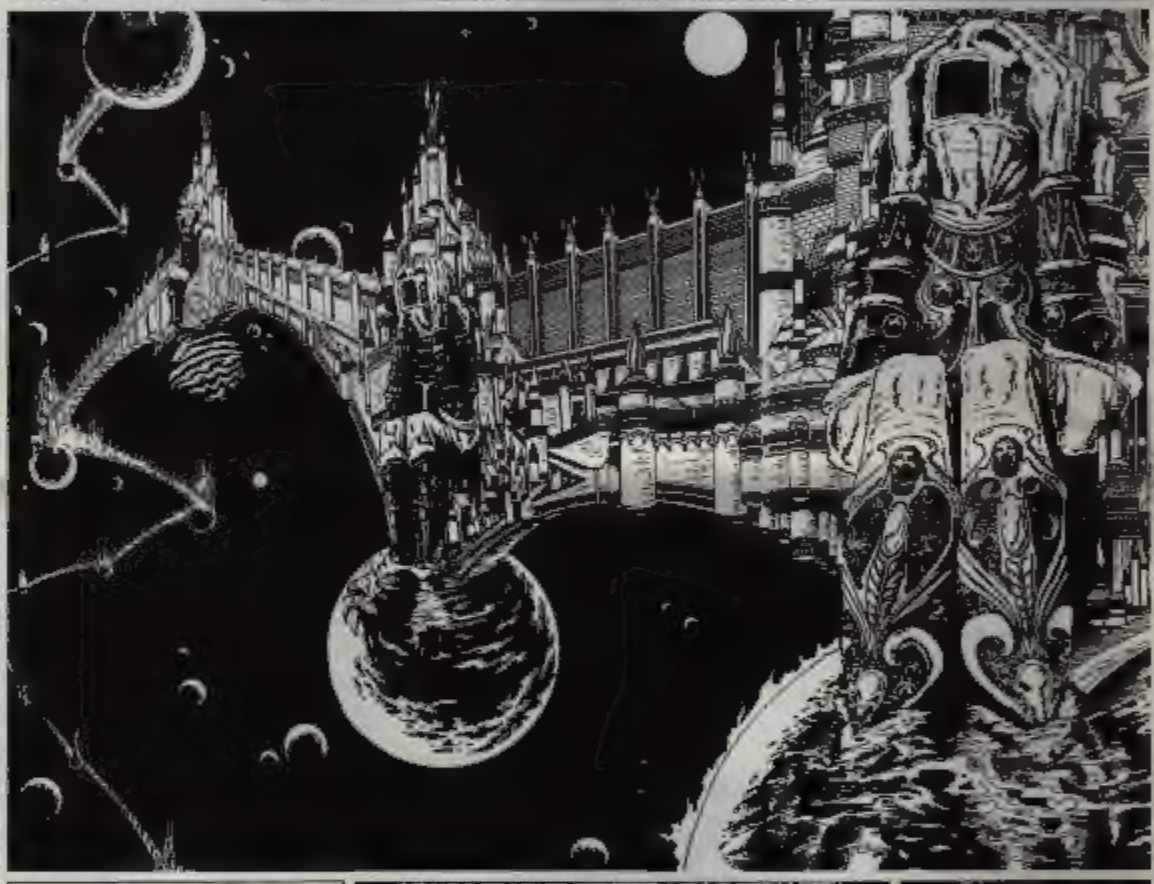
MASTER
OF THE
UNIVERSE

THE SPACE VOYAGES OF PHILIPPE DRUILLET

Ray Bradbury once said of science fiction writing, that "Emotion must carry the day, and then seeded within the emotion is the intellectual content. If you start thinking about a thing, you ruin it; you destroy it. By being emotional, by being immediate, by being quick, you are very truthful."

In that statement, Bradbury perfectly describes the work of Philippe Druillet (pronounced Dru-yay).

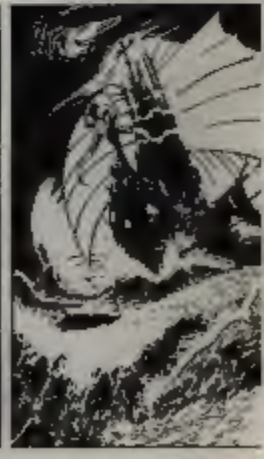
Journeying through Druillet's mad and fantastic universes, one is immediately struck by the emotional impact the artist has created, an impact which ranges from his selection of material to his gut-level rendering style, through the ultimate imagery and even the coloring. The same fire and force that originally went into the creation of each page bounces back at the reader with a collective energy that grows dangerously — and explosively — until the end of every book.



Over the past ten years, Druillet's science fantasy epics have been collected in a series of hardbound comic albums including **The Adventures of Lone Sloane, The Six Voyages of Lone Sloane, Delirius, Yragael, Urm the Fool, The Night,** and **Vuzz.** Up to this point, Druillet's work has been mostly confined to the European market, appearing initially in magazines such as **Pilot,** then published as full-color hardbound books. Though he is one of Europe's most prominent and popular artists in the field of illustrated fiction, his work is virtually unknown to the American audience. The primary reason is obvious: publishers here are apparently unwilling to gamble with the untested material, preferring safer, surer ventures. As a result, all of Philippe Druillet's books are available only in French editions.

Somehow, it hardly matters, because the real wealth of Druillet's work is in the illustrations, the art — and art is universal.

The storylines are frequently similar, always focusing on human affectations through a cosmic crystal: love, hatred, greed, revenge, pleasure, pain, cowardice and courage. Druillet fuses ancient legend, Biblical theology and barbaric paganism with science, sorcery and the supernatural to conjure up a frightening but fascinating mythos of our nightmarish future.



Illustrations copyright © 1970, 1971, 1975 Philippe Druillet

His visions are difficult to describe in words. The elements he uses to gain his effects are almost expected as one goes through several of his books: vast, towering structures of unearthly design covered with intaglio and bas-relief carvings, aliens and outworlders, always anthropomorphic yet grotesquely mutated; exotic weaponry, space ships and background machinery, often taking the forms of insects or animals; bizarre heathen statuary and fantastic architecture — all standard props of space opera, yet in Druillet's visions unique, fearsome and unforgettable. The difference between his work and that of other science fiction artists is immediately apparent: they design universes, he creates them.

Druillet, now in his early thirties, was influenced by the writings of H.G. Wells and Jules Verne (whose work he collects in rare editions), and by contemporary writers such as Leigh Brackett with her John Eric Stark stories and Catherine Moore with her Northwest Smith tales. Michael Moorcock's Elric saga has also had a profound effect on Druillet and his direction.

Artistically, he admits being impressed by Alex Raymond's *Guy L'Eclair* (the French name for *Flash Gordon*), and by artists like Burne Hogarth and Jack Kirby. Nevertheless, his self-conscious and detailed linear style is closer to Heinrich Kley than Kirby, while his non-figure work often resembles that of Car Broutin and Wadel Diatlenin.

Philippe Druillet is candid about the creation of his most famous character, Lone Sloane. "Under the influence of science fiction literature, I wanted to project my own ideas using this medium," he reveals. "I planned a character which was a mixture of personalities from science fiction, a little of what one would wish to be and of what one finds in literature and in films. Then, I looked for a name. First, Lone — solitary, good, the lost man confronting the universe. Sloane, it sounded good phonetically."

"In the early stories, Sloane likes only disorder. He is in a world of insanity where a human has difficulty finding a place. He does not participate, but for those who engage him in conflict, it is always a catastrophe. Sloane is inevitably imprisoned within a universe. It is very Lovecraftian, but with Lovecraft, the human heroes are always beaten, while Sloane inevitably escapes. He appears passive, but it is always he who calls the play. Lone Sloane is very old, 350 years. He lives in time and space and is originally from Earth. There have been crosses among the races of Earth and Moon in the epoch of migrations on the first planets. Sloane is a Terrestrian with a good many crosses with Vanusians."

By today's standards, Druillet's early stories (collected in the hardbound, 80-page, two-color volume **The Adventures of Lone Sloane**) were quite primitive and poorly drawn. Using straight panel to panel format, the artist emphasized the exotic element within a science fiction framework. Crude as it was, it embodied the genesis of what was soon to come.

The next book appeared in 1972, titled **The Six Voyages of Lone Sloane**, and won a series of awards for its author both in Europe and in America. At last, Druillet had found the physical expression for his ideas about the human condition. In **Voyages**, he fused two classic themes: the quest and the odyssey, using the mad, tormented soul of Lone Sloane as the catalyst for the action.

The Throne of the Black God begins in the 804th year of the new era after the Great Terror. The goal of mankind was to spread the seed of the human empire to the infinite river of the

stars. Yet of the men who were sent into the universe, very few ever returned. Lone Sloane is one of those men, and his journey almost ends soon after it begins when his rocket's controls fail to respond to his commands. Sloane is saved from destruction by a huge throne, a cosmic artifact, whose magical powers protect him as his ship explodes. The throne continues through the galaxy until its earthly occupant is discovered by a messenger of an ancient alien culture. Even though Sloane's journey has no equivalent in human time, he senses the dark evil surrounding the massive, carved throne and its mission. He encounters a dying civilization whose priests need a human sacrifice to bring their withering gods back to life. After three nights, amidst the rhythmic chants of the priest and the inconsistent throbbing of the towering machines, Sloane is brought face to face with the Black God and becomes its prey. The fantastic ritual climaxes with the pronunciation of the cosmic word — "be alive" — and a world-shattering upheaval. Then the universe is calm again, as the earthman with the mad eyes and the mysterious throne survive to continue their journey into the unknown.

In *The Island of the Savage Wind*, an incredibly orbital pirate galleon powered by huge bat-like sails traverses the oceans of space with its crew of troubled souls. As the shadow of death beckons them onward, a pair of scouts discover Lone Sloane atop a treacherous windswept monolith of rock. The tempest surrounding the solitary earthman is what the pirates need to move their vessel through the gulfs of space, and he is commanded to join them by their chief, Shonga. Convinced that their captive has been enlightened by the gods, the marauders use Sloane to guide them like some archangel to the sacred treasures of the gods. Knowing they may never return, he leads them to a cavern of gold, inciting an orgy of greed and avarice among the crew. Their presence touches off the volcanic nature of the cavern and, because they are unwilling to leave the treasure, become forever a part of it in the cataclysm which follows. The earthman alone survives, now with a deeper knowledge of humanity, and a greater hope that his understanding will eventually permit him to find his way back home.

In the third voyage, Sloane finds himself on a world of metal, ruled by robots who have slain their human masters. He attempts to build a ship from the debris, but is thwarted by the murderous Koll. Then, Sloane discovers an ally, Rose, an electronic mind who reveals that the planet's eerie music can control the robots and power the rocket through space.

He escapes their oppression and enters the realm of Torquadara Varanesor, who controls the Bridge to the Stars. Boredom is the evil force here, and it is alleviated only when the Sultan Sorcerer captures the souls and wills of space travelers. Sloane becomes a prisoner, but is again saved by Rose, now in the form of a woman. She splits Sloane's personality into equal halves of love and hate, and uses the latter as an explosive force to destroy the Sorcerer and clear the Bridge to the Stars so that he can continue his journey.

Escaping on a huge dragon, Sloane encounters the ship, *O Sirtharis*, and its human cargo. Despite the changes he has undergone in his previous four voyages, they recognize him as he reveals the secrets by which they can again return to Earth.

In the sixth and final voyage, Sloane returns to Earth only to find it inhabited by bizarre creatures — an Earth without men. In a dream, he learns that the gods have driven mankind from the planet and restored it to the state of its creation. He is told to forget Earth, to go again into the stars to live in the corruption and violence of the human universe.

Throughout **Voyages** Druillet's fascination with technology is apparent, even down to the very structure of the page layouts, often symmetrical and machine-like, completely breaking with the narrative panel technique of traditional comics. His draftsmanship has matured considerably, to the point where it truly begins to serve the artist's imagination. He has nearly incorporated optical effects and color solarization. In addition to the convoluted perspectives of M.C. Escher. Full and double-page illustrations punctuate the saga. Like Kirby, Druillet understands that he can do what no filmmaker ever can — produce a series of scenes of unequalled spectacle and scope.

Delirius begins where **Voyages** leaves off. The title refers to a hedonistic world, a galactic Sodom and Gomorrah, where all pleasures are a source of revenue for the tyrannical emperor, Shaan. Repelled by this civilization, Sloane joins forces with a mysterious religious cult called the Red Redemption for the purpose of discovering the treasure Shaan has amassed from the violence and corruption on Delirius. Intrigue, revolution and death follow as the treasure is found and dropped over the warring factions as they battle. The conflict is forgotten and pleasure is superseded by greed, turning every individual against another. In the resulting turbulence, Delirius is destroyed by monstrous forces heretofore restrained by the society's vestiges of order. Sloane departs, pondering the meaning of Delirius, seeking peace elsewhere in the vast starswarm of space.

Published a year after **Voyages**, **Delirius** is a fitting sequel to its episodic predecessor, allowing Druillet to expand not only his themes but his graphics as well. Effects and techniques pursued in the first book are considerably more refined, and the coloring noticeably improved. With the second book in publication, Druillet had, in no uncertain terms, caught the imagination and focus of the public and firmly established himself as a major European artist. Even with this in mind, he set aside the character of Lone Sloane for his next project, which appeared exactly a year later.

Yragael is an apocalyptic fantasy of creation and destruction played against the fantastic worldscape of Cemercon, the realm on which rests the vision of past and future, a place at the end of time. Yragael is the ruler of Cemercon and bearer of the vision who, like Odin, has given his eye for the wisdom of the ages. The book details his battle with the forces of evil magic.

Volume Two, titled **Urm the Foal**, was released a year afterward in 1975. Urm is the son of Yragael, now banished, rejected, exiled to an existence in the desert — an existence spent denouncing the oppressive gods who have returned to dominate the planet and its people. By a twist of fate, he is recognized as the rightful successor to Yragael and is made king. Through his defiance of the gods and the power of the City of the Dead, Urm brings about a renaissance to his world. Yet he finds he cannot rejoice for his followers become decadent and corrupt. Again, he is forced into the desert and killed, ironically, by a young dragon who symbolizes the evil he once defeated to save his world.

Together, the two volumes represent Druillet's best work. His approach to storytelling is less narrative than illustrative, features a greater number of full-page scenes, and appears to be heavily influenced by filmmakers such as Sergei Eisenstein.

Druillet's near paranoid line and imagery fit perfectly with the subject matter. Comic technique has been minimized; balloons and captions have been eliminated wherever possible; the lettering is a decorative, integral part of the design. The books seethe with emotional tension, somehow projecting the anger of all future generations.

With **Vuzz**, Druillet returned to the traditional comics format to produce a black comedy about a barbaric hedonist on an alien world whose adventures are as grotesque as they are humorous. Vuzz represents the flip side of Druillet's personality, and exists as a kind of underground statement. It intentionally detours around all of the artist's repository of effects — gone are the full-page extravaganzas, the blazing colors, the fantastic machinery and psychotic action. Nevertheless, it is still Druillet all the way.

As a popular commercial success, it is remarkable that Druillet never seems to bend to popular trends. Instead, he offers only deeply personal statements. Though his style and draftsmanship are hardly as seductive as that of Al Williamson or Wally Wood (whose works are essentially derivative of Raymond and Foster respectively), Druillet is completely and refreshingly original without precedent. All these, of course, contribute to his emergence at the top of the heap.

Druillet's latest effort is also his most personal and most fatalistic, **The Night**. The story is a denunciation of death, specifically the death of the artist's wife, Nicole, who was taken by cancer in her mid-thirties. The action focuses on a society that might best be described as Hell's Angels of the future, and their ritualistic conquest of order. Their power is destroyed by the dawning of the sun, which is symbolized by the actual presence of the artist's wife within the story.

This book, like those which preceded it, repeats Druillet's world-weary disillusionment. A statement at the conclusion of **Yragael** seems to sum up his message: "So everything dies, but only mortals have the privilege of growing old and waiting under death's shadow."

If there is hope, it lies within the very essence of the stories themselves and the fact that Druillet continues to produce them. Although his parables always culminate in death and destruction, we are ever aware of the beauty born out of the bizarre and the grotesque, and the cultural humor in the characterizations.

When asked about his ultimate ambitions, Philippe Druillet replies, "To create a whole universe of science fiction. It would be terrible to think of not doing it. I have worlds to create, characters to develop. It's what I have in me, and I want to experiment. I believe that I will always draw comics; they are among the most beautiful things that can be imagined — and they are true."

Maybe Ray Bradbury was right after all.

Starostu

COMING ATTRACTIONS

"Since the announcement autograph hounds have been banging my door down. Photographers demand I change to my costume in a phone booth. I have to sneak into Burger King through the back door."

The news spread faster than a speeding bullet that the lead for the upcoming $25 million production of **Superman** has been given to Christopher Reeve, a New York TV and theatrical bit player. The 25-year-old actor edged out such personalities as weight lifter Arnold Schwartzenegger and Olympic star Bruce Jenner — and is probably as close to Clark Kent as could be expected with his brawny 6' 4" frame, wavy black hair, blue eyes and suitably heroic jaw.

Reeve, who previously played a character on the TV soaper **Love of Life**, seems to be taking it all just like a certain mild-mannered reporter. "Getting this part has made me no brighter than I was yesterday when I was bringing my laundry to the cleaners. Today they're asking me to pontificate on life and God and Jimmy Carter. Don't they realize that I'm no Superman? I don't expect to start walking through walls or living the part. Not now, anyway. Check me out in a year. I may be a complete schmuck."

Superman found on NY stage

Marlon Brando has been set for a three-week shooting schedule as Jor-el, Superman's father (we're still gnashing our teeth that Kirk Alyn didn't get the part), while Gene Hackman has signed for the part of Luthor. Producer Ilya Salkind hopes to snare Burt Young (fresh from his role in **Rocky**) as Luthor's henchman, and Susannah York as the Man of Steel's mom.

Now scheduled for the summer of 78, the super-production will be directed by Richard (**The Omen**) Donner from the original script by Mario Puzo, and revised by David Newman and Robert Benton (**Bonnie and Clyde**).

Thankfully the disaster trend in films is on the decline, and the new thrust seems to be in the direction of action-thrillers. One of the hottest is Columbia's WWII shocker, **The Eagle Has Landed**. Superimposed over the opening film footage is the following preface: "At least half of the story can be documented by historical fact. The audience will have to decide how much of the rest is reality or fiction."

The drama's action follows a small but well-trained group of Germans who parachute into England for the purpose of kidnapping Winston Churchill and bringing him back to Der Fuhrer.

Starring Michael Caine, Donald Sutherland and Robert Duvall, **Eagle** is another production presented by Sir Lew Grade. His previous **Voyage of the Damned** and **The Cassandra Crossing** seem to prove out his promise to produce large scale movie entertainments. This Columbia release is adapted from Jack Higgins best-selling novel, and is directed by John Sturges. The film, although a suspenseful thriller manages to show how a variety of human emotions contribute to the image of the wartime spy. Nationality is of little consequence, with the German soldiers reacting to the sadistic treatment of prisoners as any human might.

Stanley Kramer's latest film also sports the name of Grade and Associated General Films among its credits. Another thriller, **The Domino Principle** is the story of a convict who is plucked from a maximum security prison by a nameless organization. The only price he has to pay for his freedom is a "small favor" to be asked of him sometime in the future. He is reunited with his wife and they spend a brief time together under assumed names in Latin America. Brought back to the United States, the convict is told he must assassinate a prominent political figure or his wife will be killed. His egress. After the incident he is returned to Latin America and finds himself without funds and unwilling to conform to the demands of the menacing organization.

The film stars Gene Hackman as the escaped convict and Candice Bergen as his wife. Also involved in the cast are Richard Widmark, Eli Wallach, Mickey Rooney and Edward Albert. The film's screenplay is adapted by Adam Kennedy from his own novel. The bitter realities presented by the film point to Stanley Kramer's ability to blend social themes with high adventure filmmaking.

Also in release from Paramount is Robert Evans' new production starring Robert Shaw, Bruce Dern and Martha Keller. **Black Sunday** is a tense, contemporary political thriller which manages to ping-pong its centers of action all over the globe. The main focus of the film deals with a terrorist organization's attempt to assassinate 80,000 people at the Super Bowl. The authorities in the guise of Shaw as an Israeli commando and Fritz Weaver as an FBI agent struggle constantly to avoid disaster throughout the film. In one of the most thrilling climaxes to any motion picture, a huge blimp loaded with high explosives flies out of control threatening to crash into the Super Bowl with a desperate Roger Shaw clinging to its tail.

The Deep, Peter Benchley's underwater follow-up to **Jaws**, will premiere this June. Robert Shaw (also fresh from **Jaws**) stars as Romer Treece, a tough, powerful deep sea diver and treasure expert who attempts to solve the mysteries and dangers which surround a gold and drug-laden ship lost in the Bermuda Triangle for over thirty years. The intrigue takes place above and below the ocean's surface as the film's protagonist battle sharks, sting rays and other denizens of the deep — and the Bermuda Mafia.

Jacqueline Bisset, Nick Nolte, Lou Gossett, El Wallach and Bensching himself round out the cast of this aquatic thriller which was ably directed by Peter Yates (**Bullitt**, **Friends of Eddie Coyle**). During the course of the filming the cast and crew logged a total of 9,750 man-hours below the ocean's surface. With its taut storyline, capable performances and exquisite underwater photography, **The Deep** should be the summer's top commercial success.

The emphasis swings from the unusual to the bizarre in a pair of American-International flicks covered in the last issue of **MEDIASCENE**. **The Island of Doctor Moreau** and **Empire of the Ants**. The former stars Burt Lancaster as the scientist who turns animals into men, and Michael York as the ship-wrecked hero in H.G. Wells' classic apocalyptic horror. The other features Robert Lansing and Joan Collins who discover that they have ants in their plants — and the ants just happen to be as big as Ogers.

Touted as a "shocking, sometimes funny often violent but always honest" film, **The Greatest** is a new biopic dramatizing the life story of Cassius Clay AKA Muhammad Ali. Directed by Tom Gries, the film features the talents of Ernest Borgnine, John Marley and James Earl Jones in addition to the irrepressible Ali himself.

Pacino no go as race car Romeo

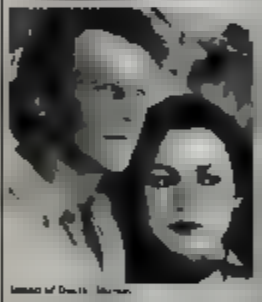
"You must know a lot about death," the girl said. The man replied, "I don't think about death, I just drive." **Bobby Deerfield** is a love story about two desperate people who have an inevitable rendezvous with death. One is a Grand Prix racing driver who pilots through life at 200 mph feeling, feeling and understanding nothing except the elimination of risks both on the track and off. The other is a woman with a terminal illness, who burns more than any man can [illegible] rushing through the remainder of her life, sensual, loving, knowing. Al Pacino and Martha Keller star in the Sydney Pollack film slated for fall viewing.

"If one is to grow, he should undertake a bigger challenge

an advance look at film entertainment

The Deep

Island of Dr. Moreau



Island of Dr. Moreau

Island of Dr. Moreau

Island of Dr. Moreau

than anything he's ever done before" explained Steven Spielberg, the director of **Close Encounters of the Third Kind** (previewed in **MEDIASCENE** 22). 'Bigger' seems to be the key word of this multi-million dollar production for which the largest soundstage ever used for any feature film was constructed. The structure, built in Mobile, Alabama, is patrolled by guards on a 24-hour basis for top security regarding the plotline and special effects of the film. The hangar itself is six times larger than any Hollywood soundstage, 450' long, 250' wide and 90' high. It houses electronic equipment which would cost over $100 million purchased on today's retail market. And, if we are to believe Columbia's advance promo almost nobody knows the complete story even the actors weren't given whole scripts, just their own parts. Encounters deals with man's initial contact with beings from outer space. Doug Trumbull, who worked on **2001: Andromeda Strain** and **Silent Running**, created the special effects for the film due in December 1977.

Late Show viewed as sleeper

Take three comic actors, a hot screenwriter and a top director and mix them well in a hard-boiled private eye style hat is the formula for the new mystery-comedy **The Late Show** starring Art Carney as Ira Wells. He is aided and abetted by Lily Tomlin, a drug-dealing dress designer turned sleuth and Bill Macy Maude's better half as a low-rent chiseler and stool pigeon Robert Benton (**Bonnie and Clyde** and **What's Up, Doc** wrote and directed the caper under Robert Altman's production.

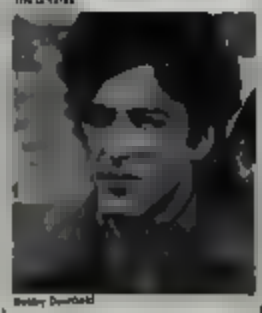
In a more serious vein, Ernest Hemingway's last novel published after his death, **Islands in the Stream**, has been adapted into a stylish feature film. Seen as an almost autobiographical work of literature, it was originally written in the 1940s but never completed because Hemingway felt too close an affinity to the major protagonist an artist living in the Caribbean who is savagely drawn into the horrors of WW2. The lead is played by George C. Scott, who in appearance and demeanor almost becomes Hemingway. He is supported in his Paramount production by David Hemmings, Claire Bloom, Susan Tyrrell and the ageless Gilbert Roland. The film is directed by Franklin Schaffner (**Patton, Planet of the Apes, Patton**).

Empire of the Ants

Empire of the Ants

Islands in the Stream

The Omega Man



Bobby Deerfield

Currently Walt Disney Studios is planning a series of light divertissements to complement the Spring selection of films. Along with a compilation of their Pooh stories forming an animated feature-length film entitled **The Adventures of Winnie the Pooh**, Disney has resurrected Herbie, the love bug once again in **Herbie Goes to Monte Carlo**. For his new saga of the temperamous Volkswagen Herbie was asked to take on the Formula 1 race cars of Europe. The assembled cast is familiar: Dean Jones, Don Knotts, Julie Sommars and, of course, Herbie. Also on tap at Disney is the live action/animated feature **Pete's Dragon** starring Helen Reddy, Red Buttons, Jim Dale and Mickey Rooney.

The major news from Walt Disney Productions is the upcoming release of their latest animated feature. Adapted from the writings of Margery Sharp whose Miss Bianca has become a standard in children's literature, **The Rescuers** tells the story of the International Rescue Aid Society, a group of mice dedicated to helping save people. Miss Bianca, an adventurous white mouse, volunteers for the job. Along with Bernard, her timid accomplice, they set off to find Penny and deliver her from the terrible Madame Medusa. Through the course of their adventures Miss Bianca and Bernard are befriended by a loopy albatross and a heroic dragonfly and have to defend themselves against the creatures of the Devil's Bayou. After finding Penny the two mice must help her find a huge diamond hidden in a mysterious cave and thwart the plans of the evil Medusa and her pal crocodiles. How they succeed becomes the dramatic basis for **The Rescuers**.

Woody Allen returns to the screen in a brilliant contemporary comedy. His latest film **Annie Hall** tells the story of a love affair between two very unusual people. Allen plays a relatively successful comedian, a low-key parody of himself and Diane Keaton is a wonderfully wacky singer who finds both love and emotional conflicts with their situation. The comedy is rich and runs the gamut from incredible lampoon to subtle provocative laughter.

In the film, Allen attempts to break down the barriers between the film actor and the audience. Some of the oddest moments occur when he connives directly with the audience or brings in additional material to support his conclusions (even the messiah of the visual media, Marshall McLuhan makes a brief appearance to chastise some punk scholastic analysis of his *Medium is the Message*). Photography by Gordon Willis (**The Parallax View, All The President's Men**) complements this unusual comedy.

Larry Cohen, the man who brought the world **It's Alive** and

Lolita Ships

Rescuers of the Sirens

Rescuers

Herbie Goes to Monte Carlo

Annie Hall

COMING ATTRACTIONS

the totally bizarre **God Told Me To** (now titled **Demon**) is hard at work to bring to the screen **The Private Files of J. Edgar Hoover**. If that were not enough Cohen is also involved with a project to "re-make" Howard Hawks celebrated science fiction classic **The Thing**. Returning to the original source material, Campbell's classic *Who Goes There?*, Cohen will attempt to capture the complete and all-consuming horror found in the story of an intelligence capable of entering and controlling any life form.

Of note on a more fantastic subject Roy Thomas keeps hinting at the possibility of a Conan film being produced in the near future. It seems this time that Roy is not just speculating. His recent move to the west coast has put him in close proximity with a number of motion picture producers and the secretive Mr. Thomas is dropping hints that a project is in the works. More on this developments of this project in the upcoming fantasy issue. As if this is not enough, Rankin-Bass' **The Hobbit** is being readied for exploitation. More Tolkein is also being discussed by Ralph Bakshi who, riding on the planned success of his part-animated feature **Wizards** is planning to thrill the world with an epic adaptation of Tolkein's masterpiece **The Lord of The Rings**.

After seeing **Taxi Driver** the question of *what next* arises. The answer comes in a brutal film entitled **The Farmer** starring Gary Conway and Angel Tompkins. The action concerns a decorated WWII hero who returns home to another kind of war against organized crime. On a much lighter vein, Richard Dreyfuss has been signed to portray the dope-smoking detective, Moses Wine, in an upcoming adaptation of the Roger L. Simon cultish detective novel, **The Big Fix**.

Brooks gets anxiety

In the way of brief notes: Twentieth-Century Fox is planning a number of films for the months ahead. Paul Schrader whose **Taxi Driver** and **Obsession** solidified his position as a viable screenwriter has undertaken a new project. Entitled **Rolling Thunder** the film features William Devane as a returning Viet Nam veteran filled with anxiety and anger that manifests itself in his civilian life. Richard Attenborough is directing a new feature entitled **Three Women** starring Sissy Spacek, Sally Kellerman and Janice Rule. Also Gene Wilder is starring in and directing **The World's Greatest Lover** while Mel Brooks is working on an Alfred Hitchcock-style spoof titled **High Anxiety**.

The Rescuers

Don Siegel has been assigned to direct the latest Charles Bronson movie entitled **Telefon**. Ken Russell is putting the finishing touches on **Valentino** starring ballet dancer Rudolf Nureyev. Terrance Hill, the blonde blue-eyed hero of a number of European westerns, makes his first American production in **Mr. Billion**. This film is an adventure-fantasy about a young man who will inherit a billion dollars if he can make a personal appearance at the right place at the right time. Steve Bartell who brought the world **Death Race 2000** is hard at work on another feature for Roger Corman tentatively entitled **Frankenseer**. The film is being written by Bartell and Richard Blackburn. Of special interest to Burroughs fans, **The People That Time Forgot** is nearing completion. Finally rumor has it that the long-awaited Robert Towne production of **Tarzan of the Apes** still may see the light of day soon.

The Rescuers

Further details will be available in upcoming issues of MEDIASCENE. Stay tuned.

CONAN & HOWARD

THE LAST CELT is the definitive book on Robert E. Howard. Glenn Lord's massive (416 pages) hardbound volume is divided into four sections, each of which could be a book in itself: an *Autobiography* written by REH; *Biographies* by Lovecraft, Lord, E. Hoffman Price, others; *Bibliography* listing all of Howard's works; and *Miscellanea*, a collection of letters, maps, pulp cover reprints, photos, much more. $30.00 plus .75 postage.

ROGUES IN THE HOUSE is a new volume in the matched CONAN series. This beautiful hardbound book features eleven full-color paintings of the mighty Cimmerian by fantasy artist Marcus Boas. In addition, **ROGUES** also contains the CONAN classic, *Frost Giant's Daughter*, one of Howard's most compelling and memorable sagas. Superbly printed and bound. **ROGUES IN THE HOUSE** is now available at $15.00 plus .50.

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THE KUBERT SCHOOL REVISITED

Ready more of a distance, the director's headphone cuts away to the key points, keeping only the general shape and suggesting all manner of textures to the imaginative eyebrow-raising viewer.

DOC SAVAGE WANTS YOU

...and adventure by becoming a member of the **DOC SAVAGE BROTHERHOOD OF BRONZE**! Now, remembering only the pains of injustice the Bronze Man's Bronze is urgent, so all his readers here and into time around the globe. His purpose is simple. He wants YOU to become a member of the elite team of adventurers to be part of the fun and the future of this exciting, new movement! ● The **BROTHERHOOD OF BRONZE** is the only authorized organization dedicated to Doc Savage—and as such comes with an **OFFICIAL MEMBERSHIP PORTFOLIO** attached quite literally for this purpose. ● As a member of the Brotherhood, you'll receive the original Doc Savage Pledge and the Man of Bronze symbol. The only will give you a **YOUR OWN INDIVIDUAL CODE NUMBER** assigned by Doc himself and a full secret files for future reference. EARLIEST ENTRIES WILL BE AT LOWER NUMBERS. ● A special **BROTHERHOOD OF BRONZE CADET** featuring a portrait of Doc Savage as also included (and guaranteed to become a rare, sought-after collectors' item in the years ahead). ● Members will be kept up-to-date on Doc's latest happenings in fiction and on film, and find a wealth of vintage data from the 30's in a **SPECIAL BULLETIN** which accompanies the [illegible] ...classically for the pulp master, Doc Savage including the late, late date of their [illegible] appearance. WHILE THEY LAST ● [illegible] portfolio comes in a specially [illegible] ...want to [illegible]. None of these [illegible] will be [illegible] ...able in stores or from other [illegible] REMEMBER, all members are entitled to attend exclusive club activities such as exhibits, lectures, displays and meetings simply by showing their ID cards. ● Don't [illegible] ...join the **BROTHERHOOD OF BRONZE** today. Send $2.00 plus 50¢ postage and handling—you'll never be SUPERAMALGAMATED again! Order yours now!

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That thousands of readers have been clamoring to learn more about his fantastic adventures—and he's doing something about it! The Shadow is talking on those who've thrilled to his exploits over the years to reveal a top-secret organization called **THE SHADOW SECRET SOCIETY**. For the first time in over 30 years, the Master of Darkness is opening the roster so that YOU can become a trusted agent in the service of justice and honor. As an agent, a special membership kit is waiting for you now! ● The **SHADOW SECRET SOCIETY** is open only for those who have followed this episode and kept pace with Manhattan against the forces of injustice. As a member of the **SHADOW SECRET SOCIETY**, you'll become a licensed agent in the Shadow's network of operators. As proof, you'll carry a unique midnight-black **IDENTIFICATION CARD** bearing the Shadow's likeness on one side—and **YOUR OWN EXCLUSIVE INDIVIDUAL REGISTRATION NUMBER ON THE REVERSE**. ● In addition, a **SECRET SOCIETY BADGE** to be worn for purposes of identification to [illegible] with every membership kit (this is the equivalent of the original club's Shadow Ring)—to [illegible] ...A SPECIAL DISPATCH packed with [illegible] and articles when comes with the kit, and features a look at everything from the pulp and radio adventures of yesterday to the books and films available today. ● BONUS—WHILE THEY LAST, a complete **MASTER CHECKLIST** of the Shadow's pulp novels will accompany each kit. Taken from the Secret Files of Maxwell Grant, the list features titles and dates along with an appropriate space to check off each book as it is added to your collection. ● The entire membership kit comes in a **SPECIALLY DESIGNED SHADOW ENVELOPE**. REMEMBER, all members are entitled to attend exclusive club activities such as exhibits, lectures, displays and meetings simply by showing their ID Cards. ● Membership kits WILL NOT be available in stores or from other sources. Become a member of the **SHADOW SECRET SOCIETY** today! Send $2.00 plus 50¢ postage and handling—and Burbank will mail your membership kit out immediately!

RICHARD CORBEN ROBERT E. HOWARD BLOODSTAR

AN EPIC TALE OF SWORDS AND SORCERY

AMERICA'S NEW MAGAZINE OF POPULAR ENTERTAINMENT

MEDIASCENE

THE ONCE AND FUTURE BATMAN

The past has been seemingly forgotten, but it also does seem to be coming into the spotlight once again.

CONAN GLAUE A Marvel's fan magazine FOOM Here are 32 action packed pages devoted to the giant Cimmerian and his exploits with art by Barry Smith John Buscema Alfredo Alcala Ric Estrada Tom Palmer and others There's a 2 page interview with Conan artist Roy Thomas a new Conan checklist and an article on The Man Who Created Conan E 25 plus 25 50 postage

At last a complete and comprehensive volume which covers the entire histories of Robert E Howard's immortal barbarian heroes CONAN KING KULL BRAN MAK MORN and others in the big 52-page book pulp historian Bob Weinberg gives a detailed synopsis of every story in addition to listing the characters involved \$7 95 plus 50 postage

Conan the Barbarian rises a pair of spell-binding stereo albums complete with a full cast music and sound effects On Record 1 there's Tower of the Elephant and Frost Giant's Daughter adapted by Roy Thomas Record 2 has L Sprague DeCamp narrating Blood-Stained God and Curse of the Monolith Covers by Tim Conrad \$6 00 plus 50 each

UPON THE WINDS OF YESTERDAY is a magnificent new hardbound volume which features 54 full-color illustrations by the accomplished West Coast artist George Barr Over the past half dozen years Barr has emerged to the forefront of the fantasy art scene Each book comes with a personally signed bookplate by George Barr \$25 plus 75 postage and handling

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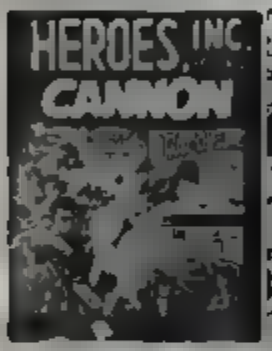

Now at last some of the rarest comics ever published Produced in 1951 Heroes Inc was printed for the Armed Forces but was never released Wally Wood at his wildest Heroes Inc introduces the human fighting machine Cannon the mixed-up Misfits and the lusty busty Dragonette Limited supply \$4 50 plus 50

Published in a big 10 x 12 further the exploits of Heroes Inc have returned for a second round with the enemies of freedom Cannon the one-man army continues his war against anarchy and evil The Misfits are back too defending the planet Earth from alien invaders beyond the universe Wood Davis and Vosburg \$2 00 plus 50 postage

Here are eight full-color reproductions of the original EC classics representing the finest horror war and sci-fi comics ever published! Frazetta Williamson Wood Davis and Crandall in these comics the originals of which go for \$30 00 and more These facsimile editions are only \$1 50 and \$1 25 each or all 8 for \$7 50

Also Fall topping the book with a new 8-page tale followed by Dick Giordano's 8-page plus lined story without words A Mike Hinge robot portfolio follows in addition to a pulp-mystery satire by Mike Zeck and a funny animals award and sorcery saga by Joe Staton and Nick Cuti All this plus Wally Wood Be at your Weirdest now \$3 50 plus 50 postage

Created just after his EC Comics period Wally Wood's historical prints represent four of his favorite themes the legendary of Chivalry the spectacle of Joan of Arc the valiant stand at Concord and the naval conflict of Claire Chennault's Flying Tigers Originally \$5 00 a set all four prints are now only \$3 00 plus 50

THE ART OF FRAZETTA CALEN-DAR is a collector's item and has become an instant collector's item Here are a dozen paintings which did not appear in The Fantastic Art of Frazetta Though some originally saw print as Robert E Howard and Burroughs paperback covers and were afterward reprinted by Frazetta these they last \$7 50 plus 50 postage

This is the first and latest of the Frazetta titles out of print for years We've secured a limited quantity of this publication and are making it available on a first-come, first-served basis Tarzan Devil rides and a host of Edgar Rice Burroughs heroes villains and beasts are interpreted masterfully by the magic Frazetta pen \$2 00 plus 50 postage

A companion volume similar in size and format features a collection of Frazetta's most difficult to find work- his CONAN sketches John Carter of Mars illustrations movie magazine art and obscure record album covers After these are gone, there will be no more! Order your copy today \$2 00 plus 50 postage

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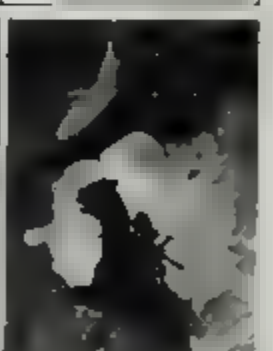
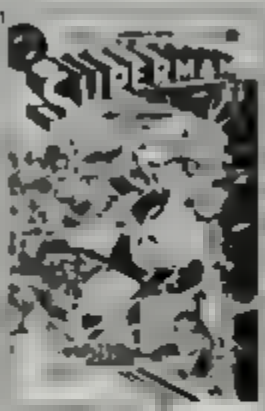


Roger Dean's Views springboard an alternative reality which he powerfully conveys in his conceptions of life energy matter motion and time The volume is a massive 2' x 2' printed on quality stock nearly a half inch thick Every page is alive with vivid color featuring dozens of full and double page spreads \$10 95 plus 50 postage

COMIXSCENE



Superman divides and multiplies

news/views/reviews from the world of comics

Kirby will be dropping hints from his roster but he won't be writing back in his workload.

Captain America 215 will be Jack's last issue due to lingering sales and a difference of editorial and contractual policies. It seems that when Kirby returned to Marvel two years ago Stan asked him to take on Cap for old times' sake but as a compromise job with the Marvel Age of the 80's. Two problems immediately arose.

First Jack's style and approach towards comic storytelling has progressed and evolved throughout his career presently becoming more expansive, cinematic and epic in proportions. The Marvel style Kirby and as

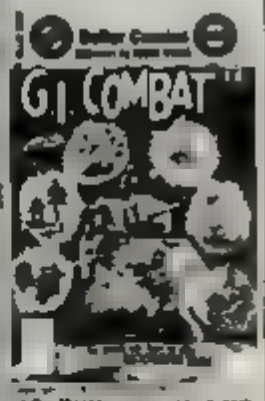
crossed is more individual and personality oriented. Cap is obviously a part of the past for Kirby, a part he would rather abandon in favour of new, universally heroic moments concerns. Consequently Kirby did not apply himself fully to Cap's identity as an individual. His mind was intensely with the gods. Recent issues with the Red Skull only indicate increasing preoccupation to 'Hamlet-like' Cap brooding a bizarre synthesis of concepts which while unusual and occasionally interesting were not succeeding. All of this hinged in a reciprocal fashion on Problem Two.

After making Jack a super-star DC series that failed, Marvel decided that at least with Captain America, they could monitor and make sure it was preserved properly.

The Eternals and 2001 were so different that Marvel's sales were not as slick. To this end the pencilled art was sent to New York for inking, lettering and design approval. According to Marvel policy a certain number of pages were given a final Fight Glacous. Unfortunately Kirby's contract stipulates that he gets all of his artwork back regardless of who does work on the material in any capacity. By breaking the contract and giving Glacous pages Marvel was following their guidelines but not making Jack any happier working on a book he didn't really want to do. Efforts to get Marvel only resulted in threats

of legal action. Kirby's contract with Marvel is a mutual series packed with another giant beasts and alien age wars. The epic depiction of the [illegible] is still being worked out in an 80 mid production as soon as Jack finished penciling the last half of the 128 page Silver Surfer project he is working on with Stan for fall-winter release.

2001 is the second Kirby title were out of existence but this one under entirely different circumstances. According to Len Wein after you've done the movie adaptation 2001 is not another number. So Marvel simply ordered the remaining contract issues issue 10 will be the last of the series which continues the plot unresolved



of Dr Moreau's appeal in early summer written by Doug Moench and illustrated by Larry Hama. Then Moench will adapt Peter Benchley's The Deep, working with Jaws writing artistic and Hama had into the film's [illegible] release will be Close Encounters of the Third Kind, after the author artist team shift be selected in a short way [illegible] compensates for the cancellation of Logan's Run. Apparently Logan's run is finished even though a story or [illegible] continuing the series have to be finished.

Close Encounters is a project that may well break the traditional comics format of disposable art. Bissette reportedly anxious to produce a quality

new Marvel doormat in Metal format

book much like Heavy Metal, utilising slick paper color and a more adult approach. Moench is one of the many creators receptive to this type of format even if for only one issue and has a number of projects in mind including a 30-page science fiction story to be done with Paul Gulacy. Color or not,

saga of the android 1-5. Rather than leave the character and setting to maintain the series concept Marvel has simply created a new title picking up the story terminated for 2001 number. Android 6-5 will become Blade Machine and Kirby will weave wonders around his redesign abandoning the anthology package format.

The Eternals will actively themselves with the current three part cosmic robot Hulk in the regular book while The Eternals Annual pits Thena, The Rayer and Karkas against the time eaters.

A bit in the future from Marvel is The Human Fly. He's a real character a Canadian and no one knows his real identity

because he always wears a mask. He is virtually owned by a corporation that has licensed Marvel to make a comic that will immortalize The Human Fly as America's [illegible] ring Superhero. More than a little weird. The Human Fly has recently appeared on TV and is a pet phone and seems determined to become Evil Knievel in a costume. The corporation representing The Human Fly plans to promote and exploit the character extensively thereby creating a live superhero with Marvel in on the ground floor. Madman genius or fool Marvel's got him but can he sing and dance?

Movie adaptations are still being pursued with three books set for release. First The Island

COMIXSCENE

Doug and Paul plan to go ahead with this project which concerns a woman in space although any real super-powers

Another new project will be the Tolkienesque saga of Tyndall's Quest, replacing the 3-D Man *Tyndall* will be drawn by Mike Ploog, who has also returned to do one issue of Ghost.

Moench's Kung Fu series just keeps dragon-stomping along scrambling to re-establish its personality after the departure of artist Gulacy Semi-permanent artist Jim Craig is picking up speed at pencilling, but fill-in issues must still be done by Pat Broderick and two-part relief by

Ploog recalls Tyndall to sub for 3-D Man

Mike Zeck

And finally paying off Doug Moench's mortgage will be four more Marvel Classics **The Invisible Man**, **Kidnapped**, **Man in the Iron Mask** and **Call of the Wild**

Len Wein is currently writing the top titles in the superhero line, but will be running into trouble with **Spider-Man** when Angry leaves this line next year until then Ross and Len will be bringing back a grab-bag of classic villains in **Spider-Man**, including a 2-part Punisher tale and the return of the Green Goblin For the **Spider-Man Annual**, Archie Goodwin has plotted a Bill Mantlo-written story that pits the Spider-Man against no Man Spiders with

Don Perlin art

In Thor Loki is back raising hell in Asgard The Destroyer also returns to the book drawn by Walt Simonson Then it's back to Midgard and the long-evaded problem of the Thor-Bill Jans Foster-Don Blake menage Along the way Thor loses his hammer for some other worthy person to find and the Thunder-God spends a story Mjolnir-less

The Fantastic Four will feature a 2-part Molecule Man and Claw invasion with the X-Men coming

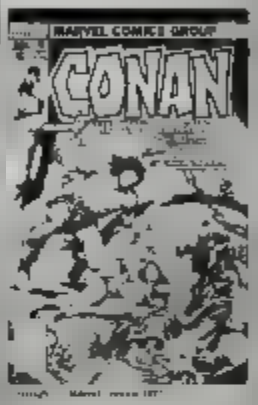
heal Then a stretchless Reed Richards becomes this year's candidate for the I'm quitting the F F Club He sets off to recreate the cosmic accident that initially gave him his elastic powers, and the Sub-Mariner becomes his pointy-eared replacement All of his is really building up to the 200th issue knock-down drag-out fight between Reed and Dr Doom two of the greatest brains in comics

Dracula, and his biographer Marv Wolfman, are going onto a bi-monthly schedule thanks to the web-footed success of **Howard the Duck** Artist Gene Colan is the cause of the problems only it's not really his fault Now that **Howard** doubles as a newspaper strip and pays **MONEY** Colan can only do one-and-a-half comics per

month Marv refuses to work without Gene on **Dracula**, and Inks! Tom Palmer won't work without Marv so the book goes bi-monthly To top it off the Comics Code went berserk after discovering that Dracula's wife's name Domin means be

longing to God Blasphemy! was their horrified cry and the CCA wanted the name changed after a mere dozen issues of nonsense Dracula still destroys a church in issue 50, and his son is resurrected on 9" right on schedule Along the way Harold J Harold's written out of the storyline So long, Harold

Marvel Two-in-One will guest star Nighthawk again on a story about a poor misplaced alien on the loose Wolfman will also use this book to clean up the loose



ends left over from **Skull the Slayer** in a two-part story also featuring Mr Fantastic

Before all that however The Thing and Sue Storm will start a tale that begins with them chasing an Alice-monster and winds up involving Spider-Woman Next issue will bring in Medred ho Mystic for a battle at Stonehenge, and a revelation that Spider-Woman is really not one of the High Evolutionary's experiments with spiders

This is really Marv's practice run for **Spider-Woman 1** which will be a straight super-heroine series without the jokes and monsters that plague Peter Parker The first book or two will establish her character and introduce a cop who both loves her and must hunt her down

You've Come A Long Way Baby Dept After telling the

world of various offers to head up TV publishing and film companies ex-tycoon Carmine Infantino has finally settled into a niche as one of Marvel's scrub team pencillers After more than 25 years in the business the big C is back where he started

The first 8 slim books Volume 1 details the full and complete career of **BATMAN** in 400 8½"x11" pages a massive research work over an inch thick With 200 entries 220 illustrations and almost 380,000 words it answers every question about the mysterious Caped Crusader $18.95 plus .55 postage hardcover and $8.95 plus .55 softcover

All the mysteries and secrets of the Amazon Princess are revealed in Volume 2 of Michael Fleisher's fact-finding series Almost 284-pages long and covering 500 adventures, the career of **Wonder Woman** is chronicled with 510 entries and 50 illustrations It's an exhaustive study of 27 years in the life of comics superheroine, for $7.95 plus .50.

What do Batman Green Arrow, Deadman and The Spectre have in common? They were all given by Neal Adams and are back together for one final bow in a super-special full-color poster Representing one of the most exciting and colorful periods this high-quality 18" x 24" poster dramatizes four of Adams' favorites in an action-packed montage! $3.00 plus 50 postage

Now **Talon**, the sword and sorcery character created by Steranko, is available as a giant 23" by 33" full-color poster With the bone-crushing impact of a battle ax **Talon** strides out of a fantastic world of demons, magicians and slave girls They will never be another quite like the **Talon Poster**, only $1.25 plus .25 postage

Send your mind rocketing into fantastic adventure alongside the **Starship Crew** At last a poster guaranteed to anguish you in a galaxy of mind-expanding color designed by Steranko The **Starship Crew** poster is a fantastic time capsule that will give your eyes Andromeda Strain Available now for only $1.25 plus .50 postage and handling.

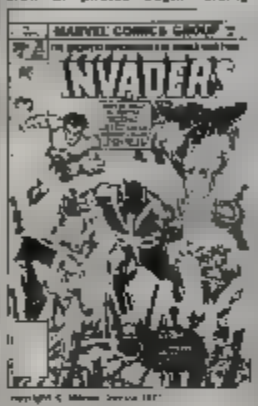
news/views/reviews from the world of comics

working under Stan Lee — which just goes to prove how far a guy can go if he handles his career with shrewd, infallible judgment and a keen nonsense and discerning sense of business.

After knocking around the horror magazine field for the past half year, Infantino is firmly imbedded in the ranks of the Marvel bullpen. At the moment, he's coloring to Marv Wolfman's wishes on **Spider-Woman** 1. Good to have you back, boy.

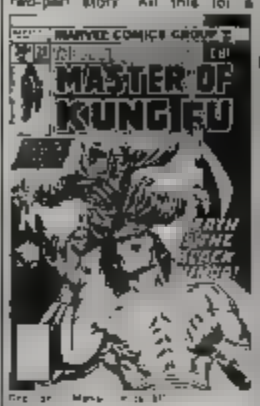
Finally Wolfman's **John Carter of Mars** title is in the clutches of the dragged deadline doom nearly every month. Gil Kane has been putting in too much work, and having problems of his own causing pages to come in after the previous issue is already on the stands. To alleviate the problem, Ross Andru is doing 5 and 6-page **Tales of Barsoom** which can be used to pad short books, or collected into a filler issue of mini-Mars stories.

In **John Carter** 4, JC and a crew of pirates begin raiding



cities on Barsoom, and there are rumors in Helium that he has betrayed the red people. By issue 6, a new supporting cast will be introduced while Kantos Kan begins his multiple story attempt at planetary takeover. Behind everything is the Council of Five, a group of baddies representing the five races of Barsoom.

Godzilla really does seem to be king of the monsters, at least according to the initial letter's response. Herb Trimpe and Doug Moench have settled into the series now and are creating their own Ion-Toho mythos of crazy beasties such as issue 4's Barragon along with SHIELD and a Johnny Sokko-type flying robot. To allow Herb to catch-up on other deadlines, Tom Sutton has filled in temporarily with a two-part story. All this for a



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50-foot green lizard with bad-breath.

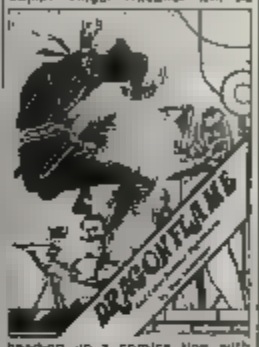
Charlton Comics will be making a comeback of sorts, rejuvenating 12 books, primarily to use up their backlog of inventory and because the publisher wants to keep the presses rolling. When the comics were phased out last year, 200 people, including salesmen, etc., were put out of work. The recent move at least puts one press crew back on the job, with more to follow. Among the titles being reinstated are The Six-Million Dollar Man, Bionic Woman (whose TV show has been cancelled), Billy the Kid, Fighting Army, Marines and seven ghost titles if they sell. New work may be commissioned.

The Krupp Comic Works was and continues to expand and

change the look of the semi-dormant underground field. Their new books are printed in B/W, a magazine size, with regular comic size titles on snow white 50 lb offset paper (including a fantastic collection of early Harvey Kurtzman gags, stories and vignettes). If you're 5 or older send a buck for their latest catalog to Krupp Mail Order, P.O. Box 9660, Boulder, Colorado 80301.

Don (blood'n'guts) McGregor has moved into the short story field with a volume of tales titled **DragonFlame and Other Bedtime Nightmares**. It's billed as a novelet that begins where **Dirty Harry** and **Death Wish** end! Sci-fi, fantasy, romance and a comics critique are included, with four illustrations by Paul Gulacy. Don and Paul are also planning to team on a new comics format series called **Sabre**, a black vigilante done with complete, savage freedom. **Sabre** will feature a wraparound cover painting by 'Kung-Fu killer' Gulacy. Watch for both books in future issues of **MEDIASCENE**.

Finally, on the West Coast, a new comic company is forming, but its primary market will be Japan. Roger Huebner will be



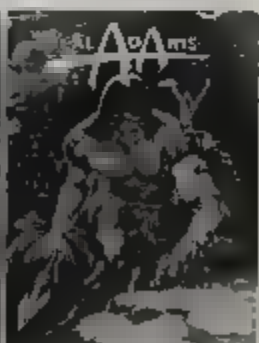
heading up a comics line with everything from superheroes to funny animals for San Rio, a Japanese conglomerate active in toys, games, TV films and other children's material. Mark Evanier, Bill Stout, Don Glut, Alex Nino and other West Coast creators have already done work for San Rio. The basic idea is to put out classy, colorful magazines or comic albums for Japan, and perhaps a line of comics which will also plug toys and products from San Rio itself. So far, the work has been proceeding with care and integrity, some material already bought and paid for has since been shelved. More on San Rio in the next issue of **MEDIASCENE**.●

Volume 1 is a tour-de-force of web-slinging wonder showcasing every Marvel comic and magazine to feature the Amazing Spider-Man (8 titles) along with all the names, dates and pertinent data involved. Complete listings of story title, page count, artist, writer, inker, letterer, colorist, cover artist, guest-stars, for $3.95 plus .55 postage and handling.

Volume 2 is the complete, indexed chronicle of Conan and all the Marvel barbarians. With a full-color cover by Marvel artist Tim Conrad, this book is not only larger than the first volume, but encompasses the full spectrum of Marvel's sword and sorcery heroes, including Kull, Brak, Thongor, Kazar and Conan in both comics and magazines. At $4.50 plus .50 postage.

Spotlights Marvel's top super-hero groups in a hefty 96 pulse-pounding pages and gives you mighty Captain Marvel as a special bonus. A full-color cover by Neal Adams makes this volume a collectable—and the data inside makes it invaluable. The biggest and best of the series to date, the new Avengers Index. $4.50 plus .50 postage and handling.

Focus is on the Fantastic Four and the Silver Surfer with a unique painted cover by Stan Sakai. Marvel's two most imaginative sci-fi superhero series are carefully cataloged, with The Human Torch in the bargain. Hundreds of covers, credits and creations create a profile of quantity and quality yet to be matched. $4.95 plus .50 postage.



The checklist section accurately pinpoints the appearance of every Adams comic story, magazine illustration, movie poster and paperback cover. The portfolio features dozens of rare and unpublished pieces, while the interview section details a special behind-the-scenes view of the artist and his work. Bound between full-color covers, and available at $6. plus .60 postage.

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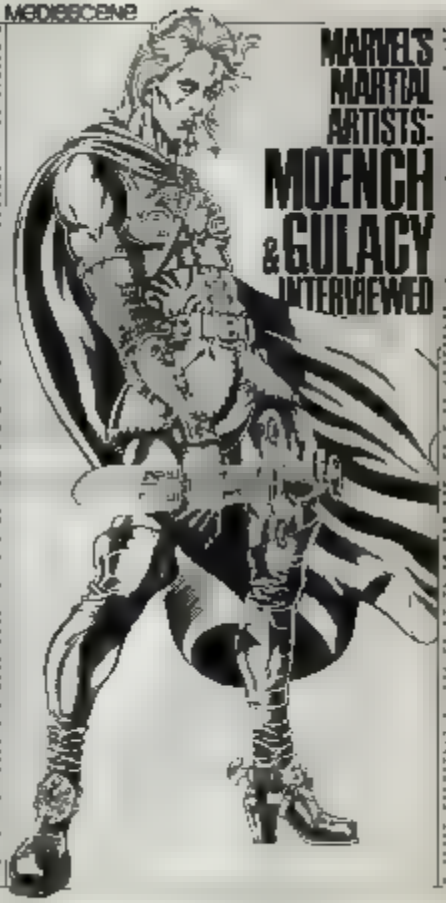
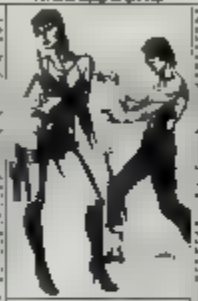
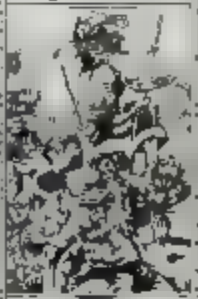
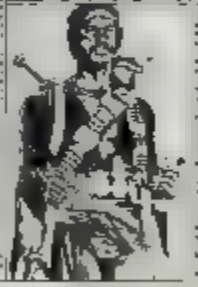


MARVEL'S MARTIAL ARTISTS- MOENCH & GULACY INTERVIEWED







Monsters is a colossal 11" x 17" volume that is a handsome portfolio of the gruesome and grotesque conjured up by Basil Wrightson's enchanted brush. **Monsters** full page illustrations are accompanied by equally revolting and droll rhymes penned by Phil Seuling. Bound in full-color covers **Monsters** is $4.00 plus 50

The Basil Wrightson Treasury is a 52-page book with full-color covers in three parts. The first section is devoted to a lengthy revealing interview. Section Two is a comprehensive portfolio of rare illustrations. Part Three runs a complete checklist, with a complete comic story as a bonus. All for just $5.00 plus 50

Arzach -the enigmatic adventure- available in a full-color hardback book from France. Herzach drifts with aimless purpose through exotic visual delights, drawn by Mobius. There are no words in or for Herzak, everything changes, including his name. Arzak $5.00 plus 50. Like nothing you've seen or heard. Herzako.

-ry Chacal for fantasy fiction and the fantastic depths packs a Robert E. Howard story **Kane** by Karl Edward Wagner an interview with C. L. Moore and art by Frazetta, Pedondo Corben and more. **Chacal 2** presents a new Kane adventure, a Wagner interview with Manley Wade Wellman and an illustrated piece on Philippe Druillet. $3.50 plus 50 each

At last a top quality magazine about the legendary Robert E. Howard! Less Star Fictioneer features Conan Ka- Red Sonja, and others issue 4, with full-color covers runs an unpublished Howard adventure, with three full-page drawings by Sternko. Also, Frank Frazetta, John Severin and Marcus Boss, for $3.50 plus 50

Written and illustrated by Steranko, **Chandler** is a 128-page innovative color evocation of the 40s private eye. The *Digest Edition* is $7.00 plus 35 postage. *The Deluxe Edition* is a larger volume on heavy stock for $4.95 plus 50. *The Bookplate Edition* is a Deluxe copy with a unique autographed bookplate limited to 750 copies for $7.50 plus 50

The Son of Sherlock Holmes is the newest volume of FICTION ILLUSTRATED written by Byron Preiss and illustrated by Ralph Reese. This handsome volume is bound beneath slick heavy board covers and features 20-pages of full-color excitement—and is only available only in this format. for $4.95 plus 50 postage and handling

Tarzan! As never before! In an 48-page, full-color hardback adventure previously unavailable in the United States. Here is the savage ape man in all his fierce glory written and drawn by Russ Manning. An all-new adaptation of **Tarzan in the Land That Time Forgot** by Edgar Rice Burroughs, this book is 9" x 11" in size, printed in England, and a genuine bargain at $5.00 plus 50

In **The First Kingdom**, artist and writer Jack Katz has created a sweeping mythos in the tradition of Tolkien, Howard and Lovecraft. He begins the 24-book long epic of global destruction, and charts the rebirth of civilization. Unlike any established comics. **The First Kingdom's** opening chapters are ready now for $1.00 each plus 50

It's easy to draw monsters when you follow the step-by-step instructions in this 36-page book loaded with advice and many professional secrets. You will be guided from your first rough sketch to the finished drawing. There is also an advanced section on drawing in ink. **HOW TO DRAW MONSTERS** is written by professional artist Harry Borgman. $1.00 plus 35

DOC SAVAGE is back. We've acquired a small quantity of the original *JAMES BAMA* posters. This may be the last chance to add one to your collection. They're beautiful and they're sure to sell out quickly. Printed on high-quality paper the poster is a full-color reproduction of *The Man of Bronze*, 20" x 28" in size. Available at $3.00 plus 50 postage, while the supply lasts!

8 new books (each 48 pages of stills and poster from the 30s and 40s serials. **Screen Nostalgia Illustrated** 1- B western posters, and 2- Linda Sterling. **SNI 3**—serial photos. **SNI 4**- B western grab-bag. **SNI 5**— pressbook ads. **SNI 6**— the Hollywood Reporter. **SNI 7**— Wild Bill Elliot. **SNI 8**—lobby cards. Each book $5.00 or all 8 for $35!

SIX-MILLION DOLLAR MAN TV's hottest science fiction series, is available now in a new English **POSTER MAGAZINE** format which unfolds page by page into a giant 22" x 33" full-color poster. Articles and features on Lee Majors and his bionic alter-ego, Steve Austin are showcased in addition to Britain's top TV sci-fi hero, **DR. WHO**. $1.00 plus 35 postage.

If you're one of the thousands of **PLANET OF THE APES** fans this new **POSTER MAGAZINE** is right up your tree! It presents dozens of full-color action photos, in addition to a profile of Roddy McDowall, the fur-covered star of all five ape films. A fact and fate feature focuses on the translation of the original novel into the multi-million dollar film series. $1.00 plus 35 postage.

imported from England! Features on the recent movie, with color photos of Ron Ely and The Amazing Five, in addition to facts and illustrations from the current paperback and comics series. **THE DOC SAVAGE POSTER BOOK** literally unfolds, and unfolds, and unfolds to a staggering 22" x 33" full-color centerspread poster of the bronze giant. $1.00 plus 35

the same time. That's very difficult: trying to tread the line between commerciality, artistic integrity and editorial opinions.

MEDIASCENE: A lot of the problems generated at the company are really quite petty, though, aren't they? Like the Brando-Lamar look-alike nonsense.

MOENCH: Well, you see, they were always afraid Brando might sue. They don't know but they want to avoid the possibility, don't know. They say anything. I think the likelihood was very slim. But the publisher will tell you, 'Well, that doesn't matter. If he takes us to court we're going to lose money just fighting the case even if we win. Just don't do anything that could cost us money.' You know. It's such a nickel and dime business.

GULACY: Incidentally, I've got to take credit for the Brando concept.

MOENCH: But I came up with his name and lines and characterization and stuff, right.

GULACY: Yeah, but the same thing happened with Shang-Chi looking like Bruce Lee. Hell yes, I was Bruce Lee stills and he is the only martial artist anybody recognizes. Who the hell's going to recognize Sonny Chiba or Sue Goo as a kung fu fighter? So one day Marv Wolfman sailed this up and said, 'Cut the shit.' But you know damn well he doesn't want anything different or maybe he just figures you can color anybody yellow and call him Shang-Chi. But I know.

I changed the costume once and he flipped out. I thought he was going to throw me out the window. But I told him that I know what the readers like and that I was positive that what I drew is what no ghetto kids like. The older kids want what adults want, the readers in general, and that really I have to appeal to my audience. I mean that racing sales figures to back me up and all but I had challenged his knowledge and authority all about the time Dracula was in trouble and the monster books were dying.

So anyway, I came up with this uniform that seemed appropriate for Bruce Lee and martial arts, more functional than those red pajamas. But we had to stop using the right jumpsuit with all the bulging muscles that they usually rely on. Man, I hated them fucking pajamas. I just hate them. They were great when Starlin was using them and flashy costumes were in all the movies, but it really did need a change.

MEDIASCENE: Marvel always seemed to imply that the series was "martial arts like it really is. Just how accurate was it all?

MOENCH: Shaw fantasy. I don't like to get into the technical side of it too much.

GULACY: We weren't illustrating hands techniques in self-defense, that's for sure.

MOENCH: A lot of Paul's individual panels in fight sequences are very accurate. Or at least I think they look very accurate. They're very convincing. But it does contrast with Iron Fist and its overreliance on technical pretension: "You are Iron Fist. You jump forward and deliver a Dragon Stamp kick. Then a Triple-Monkey Blow." You know all that stuff. I really don't like to get into that garbage with the space limitations of the comic book panel. I don't think these cute technical terms have as much importance as character-orientation and plotting. If you want that go to a handbook.

MEDIASCENE: What are some of the positive changes you would have liked to make in Shang-Chi?

MOENCH: Well, there was a bondage panel changed that Paul drew.

GULACY: No, it was a 16th Century torture device.

MOENCH: But seriously, the changes we wanted were for more realism, since the strip is rooted in reality.

GULACY: You see, Shang-Chi was never allowed to kill. And I'd have liked to see him kill. Not a lot of bloody fingers and crowbill lobs, but when 10 guys come out to do that motherfucker up, he should be allowed to kill. Somebody should die.

MEDIASCENE: Okay, Paul, you were obviously trying to do bigger and better things, but did you ever arrive at certain effects beyond the penciling stage such as writing, inking, coloring, balloon placement?

GULACY: No. I would have liked to color and ink all the books but it was the time element again. I did start plotting but I've never considered writing. I was generally satisfied with the words Doug used, and basically disagreed with the scenes sometimes though I were extraneous. About the only thing I did beyond penciling was to leave notes around the borders for sound effects though I might be appropriate.

MOENCH: Which I changed!

GULACY: Yeah. Doug would change it and put in something wrong. And when I hit that six part Fu Manchu epic I was feeling tired. A lot of the segments got jammed up by time. Then some silly editorial colored everybody purple and they insisted on carrying it through the following books. About a quarter of each book was just subconscious drawing without thinking. Usually the first few pages were good, and the big fight scenes but I hope (whatever pages of talking sometimes snuck through.

MOENCH: To be fair this six-part idea was a continual drain on Paul, and I had some problems that set me way behind schedule (I all should have been better but things don't always work out as planned and still think it's no less than sheer unmitigated brilliance, ahem).

GULACY: See the important thing about Doug's and my efforts were that we, personally, were the only Kung Fu outlet still going strong (the TV series and all that movie bullshit are gone). I mean, get sick now looking at Kung Fu movies other than Bruce Lee. He still entertains and overwhelms me when watch him work, because he wasn't made up or manufactured. He was the original article.

MEDIASCENE: Your covers for Master of Kung Fu were conspicuous for their absence. Why was that?

GULACY: Well, the splash page like always been my cover. I don't like these action covers and as far as I'm concerned the splash is my cover because it contains composition and design instead of shit kicking and constant fighting. I like design on comics, record jackets, paperbacks, and don't believe action is the only saleable commodity. I liked the Steranko Shield and Captain America covers because they had design drama and ideas instead of two guys punching each other the basic Gil Kane concept.

MOENCH: If you listen to the editors, they'll tell you that Steranko's covers didn't sell, so nobody is allowed to do anything like them.

GULACY: So who listens to editors? Besides, that was nearly ten years ago.

MOENCH: And they'll also tell you that Neal Adams covers don't sell and Smith didn't move Conan as well as Buscema.

GULACY: Right. And if Steranko, Adams and Smith didn't sell why should I risk my effort and ego trying to prove them wrong?

MEDIASCENE: Well, the companies conveniently forget a lot of things like most Adams books were given to him on the verge of cancellation anyway, or had stupid characters like The Spectre and Deadman, a pair of corpses, Smith couldn't have for over a year, and even Roy has admitted that Shield was such a weak concept for a series that Steranko's real achievement on the book was just keeping it alive.

Now these are obviously people you respect in comics and for the most part are past their comic's period of development. What about some of the other artists, like Wrightson, Brunner, Kaluta, what do you think of them? After all, they are your actual contemporaries.

GULACY: Well, I think that there are too many personality games going on for my taste.

MEDIASCENE: But you do see them as rivals?

GULACY: Yes, see them as rivals but on different levels and directions. I know most of them personally and they are a great bunch of guys. I'm a fan of their work and even though I buy few comics, am aware of what they're doing and their competitive relationship with me.

But outside of my biggest rival, which is myself, I see everyone as a competitor. Anyone who thinks that this is not a competitive game is fooling themselves.

MEDIASCENE: Admittedly, a lot of the younger artists have fallen under the Frazetta spell, but most comic artists tend to stay with the business for their careers instead of branching out into other professional fields is this because of limited imaginations or an inability to compete for the bigger jobs?

GULACY: Well, I really can't judge all comic artists because I'm not a devoted comic fan, and I haven't seen a lot of the 40s, 50s and 60s comics. But there are guys like Steranko, Adams, Corben, Wally Wood and Frazetta who seem to have prominent commercial outlets other than posters and portfolios geared to fandom.

MEDIASCENE: What about Kirby?

GULACY: Now Kirby's another story. Talk about an active comic artist I used to love the Captain America he turned out in the 60s, and those days were inspiring. And that Mr. Miracle bookshit that was good stuff.

But Joe Kubert was probably my biggest influence before Steranko, with Sgt. Rock. You know I'm not into war and wouldn't want to do a war story but I just loved the feel and flavor that Kubert applied to the stories. I felt I could relate to Rock. The stories were quick reading and you got into Rock's head for that particular instant of time. Rock and Nick Fury were a lot alike in that they had very little outside character. They were always jumping around blasting people and their thought balloons always related to the immediate action.

And this is where Doug and sometimes disagree. Rock and Fury let the reader have more action and participation. They didn't have to explain everything to the reader they just sort of magically appeared in combat assuming you knew they had to cross the Atlantic Ocean, get France.

MEDIASCENE: Well then, why not create a tour-de-force effort doing everything and showing your best for just one story?

GULACY: Because I don't know how far I could sustain it in one story no matter how long it took. I think you have to be cautious. Ideas are always lost in chaos. It's just reaching up and bringing them down in relevant order. My own best work happened to be intertwined with a lot of mediocrity in my two and a half years.

See, a lot of my best ideas for stories didn't come until about a year after I'd done them.

MEDIASCENE: But what if what you're saving up isn't good enough for another medium, or isn't matured enough because you didn't exercise your fullest potential?

GULACY: Well, in time, I'm confident it will be. You see, I'm actually into single illustrations, graphics. That's why I was in comics, graphic storytelling, which also encompasses some of my other interests, like cinematics and adventure fantasy.

MEDIASCENE: Okay, Doug, how do you see your fellow writers, Len, Marv, Roy.

MOENCH: As little as possible.

Really a lot of the writers do seem to thrive on throat cutting. The competition is not so much for particular jobs, but for jobs period. I was misguided for a while in believing that. If you do your best work, someone will notice and call for you. And in the beginning, this worked.

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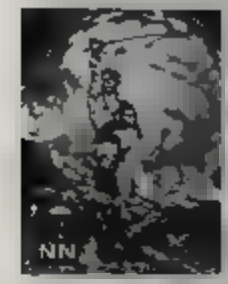

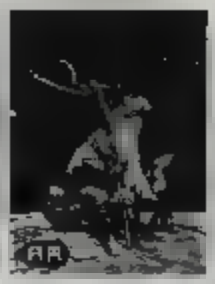

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THREE GREAT COLLECTORS EDITIONS BY THE ARTIST WHO GAVE YOU **CONAN!**

Fleer Chicago published an anniversary issue really badly and did not say why, never mail anybody ads, avoid people unhappy at me.

But lately it has got so bound into some very attractive comics with people and are a pleasure things to you get involved in other peoples' longer histories — it is kind of peaks which is one of the reasons I moved out of the 70's and just keep producing sensible material so they'll keep hooking me over. But we found that once you are out — right you're an open target. My books get shredded but nobody tells me. I have to read it from somebody in a personal or other business can and write up blurb for the adaptations nobody tells really wants more artistry doing some of the Marvel Classics but it is dismissed — artistry considering quite a thousand pages of [illegible] and a 48 page comic.

On the whole there is too much of an attitude that Only we and so can write Spider-Man or Thor or The Hulk which is a bit of bullshit. It happens with the second string of titles where can do what don't a most [illegible] on anybody and nobody cares what happens as long as it looks Spider-Man High and Thor are selected very closely to make sure nothing happens which will affect the merchandising plans. Most of the people are interchangeable in changeable in Kung Fu and Shang Chi is the only marketable character.

— is to satisfy the company by doing comics which during publication I hate like doing it books nobody notices until they're either discarded or sales hit the top ten — happy the publisher is happy the editors are visually set up with their own genius but with Master of Kung Fu — suddenly some kind of merit in the other artists has a obvious answer.

Generally — left alone but outside breeds paranoia who are suddenly telling me how to do Kung Fu how that is working with — Craig, many meetings, hangups and wrangling with concepts that Paul and — created have always tried to keep the continuity as much as can also why they are so worried give them everything they demand give them their books of action characterisation, continuity visuals and they within the bounds of taste which is usually obvious.

MEDIASCENE When you do not a team, big star they tend to regard you as a craftsman and you have developed a reputation for dependability by now?

MOENCH — certainly no doubt about it. And it bugs me because artists shouldn't attack them in the same way as bad "Doug's a fast writer instead of Doug's a good writer or a bad writer. Nobody ever judged Stan on his speed or Roy performance, wonder if they can tell good from bad as generally good the other and my reminiscences on a profession of love.

MEDIASCENE Where do you think you stand in comics history?

MOENCH Right now don't really know because in 20 years behind in my reading don't know what anybody else is doing unless take over a series and read on the rare issues for research. By personality — a — than pick father than anybody else's. I'm egocentric but do think that when concentrate on something a better than anyone else's and I'm sure that's the way Roy feels about Barbarians and Mark about — Conan. High now the artists are the best ever making this period of comics a high point in their history. Thirty or forty years from now just hope a few people will remember my name. Maybe as a contributor to — storytelling, opening the 70s bursting and appeal — though think have more perspective of comics place in art and society. That is fun and keeps our mind's sharp in — not over in the same league with Kirby none of us are because he starts is something special. MEDIASCENE How conscious are you both of the comic book conventions?

MOENCH Oh a lot. Dragon Lord is an adaptation with the Sydney Pollack Lionel Wilson and an — movie when do a story.

GULACY Yeah a lot of the Shang Chi choreography was inspired by the Bruce Lee films and we've — some other scenes moved and pulled right from the — we saw a newspaper — ad and pulled down ideas when I see something good. Then I'll take it on home and — want to get in the mood — a good fight to and — put on a John Barry James Bond soundtrack.

MEDIASCENE Why does either of you ever want to go to Hollywood?

MOENCH — did a few jobs for them in the — though with some — to be proved but on the whole they've always been given good — opportunities. Ever — you read a book and your — more — and that's — Though it was definitely — intrusive. It seems to be the TV policy to maintain storytelling or push for complete surgery like the recent Spectre. Near Jerome Eight should — to give DC a stronger attitude and shake up the company and she's gotten a lot of Marvel people. But they've done this act many times before and always regretted and consequent upheaval.

GULACY From what — understand they never used to pay as much as Marvel. Plus — don't understand hierarchy and have no urge to do anything they put out. The only things ever read were Kubert and Adams books and they were primarily for the art.

MOENCH — just don't think it should have been worth Paul's or — while. The only books that were ever good at Marvel were the Kirbyish Kubert war books and they weren't really the Hollywood books. They made the company schizophrenic. They were only satisfying because they followed the Stan Lee formula to the extent that they were. — is making a movie that pleases the individual — wants — large amount of pleasure he pumps into the SC for most they just weren't — interested and were no — I mean I was issue by issue my — of the pace — the Titans.

MEDIASCENE The difference between Marvel and DC is on every cover Marvel heroes are shown on the offensive or powerful presence. DC heroes are always getting beat up or a melancholic way. Marvel may not have the design and — — the Pau wants but at least their characters are heroic rather than losers.

GULACY Even Kubert's covers always have a dog or child or girl about to be — or over by a bolt. Joe never used to do those kinds of covers. Rock used to be charging right out of pay or taking on a Tyger Face with a grenade.

MEDIASCENE What other kinds of comic projects would you like to do?

MOENCH Well Eric was supposed to be one of our collaborations for Kull and the Barbarians, told Roy that while like the cover wanted to do Eric because he seemed to have more depth and reality. He's an albino carrying a crazy sword covered with runic markings, white hair red cross — tattoo and purple velvet outfits, an incredibly handsome guy. Roy asked who wanted to work with and — nominated Paul. Roy agreed so — Paul the first — and he — not a real nice — up pencils. Then Kull shot and that was it. The going to be passed to — in Savage Sword.

GULACY — have really loved to draw — we had periods of ashes hair and red eyes myself and — wanted to do at least one sword and sorcery to get away from the Kung Fu prototype.

— like to do one good — space story.

MOENCH Yeah science fiction but don't know so much about space opera. Today it's more concerned with social perspective — the here where group problem is like in speculative — And many — valid not so much because — don't like stories done in space but they've been overdone to death.

MEDIASCENE — there any particular — of which you feel you can do better than any other artist or writer around?

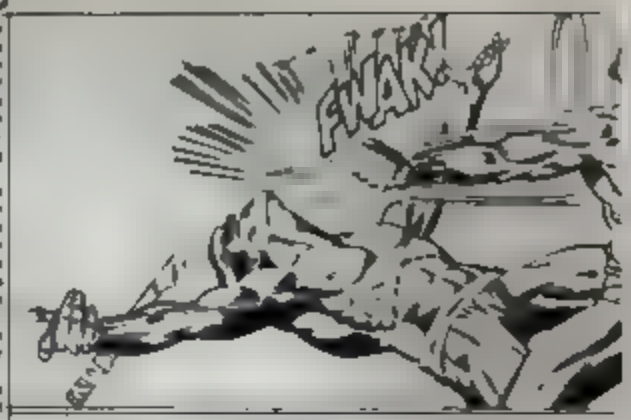
MOENCH Yeah anything — and — serious.

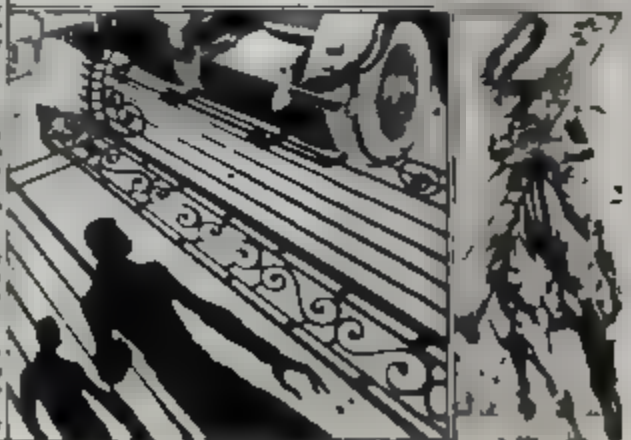
— always had that leaning that — could get into a story through — can find more interesting angles than anybody else at — story, story art — well. But in comics it's necessary to survive.

GULACY When you say any artist you're — something a bit of ground but in contrast I think maybe Bystander's Comic — might be something different — coming in here.

MEDIASCENE Who is the people or magazine or artists and writers whose the present seems to be what the readers buy?

MOENCH Well the kids just





haven't had the experiences in life, reading and films that we have, and most of them live very confined lives, school and home, seem completely contemporary. For the readers it's a big deal to see Spider-Man swinging down city streets, they can relate to it, that was the Stan Lee success story. Reality spiced with fantasy.

But we've already seen too much contemporary life, and would rather see Sherlock Holmes' London and dinosaurs and westerns, and want to create them to fit our fantasies. Basically, it's our way of making films with a lower budget, all conforming to our own abstract levels of violence, action, drama.

The whole point of comics is fantasy though, because contemporary life is basically dull. There are parallels in film, of course; comic heroes wear colorful underwear while Dirty Harry and James Bond are plainclothes superheroes doing everything we want to do. Another interesting thing is that both deal basically with the idea of one man against an unsympathetic society or paramilitary organization; it's a pretty cynical approach toward social teamwork. Comics just have a higher level of fantasy to disguise these antisocial overtones, and they do have an escapist outlet no kid could ever hope to emulate. Kids simply can't fly or punch down walls, and anyone who tries has problems beyond reading comics. It is just escapist fiction from society's injustice and lethargy, to more.

MEDIASCENE: I take it you're not too sympathetic to relevance in comics.

MOENCH: Well, I've done my relevance stories, you know, race, pollution, overpopulation, the evils of society, so it's out of my system on the elementary level. And I don't want to go the route where it becomes a preaching platform rather than one of the plot elements. I don't like sermonizing and hitting people over the head with it. They just don't respond. Their knees jerk and they reject it instinctively. It's better to handle the matter as an allegory within an entertainment form.

MEDIASCENE: What do you think of the basic comic as it exists today?

MOENCH: I think they're better than they've ever been, but I think they could be a lot better than they are. With the exception of The Spirit, Blackhawk, Plastic Man, Kurtzman, and Simon and Kirby, the overall visual and literary stature is uniformly better than ever. The proportion of junk is much lower, even though it still exists, almost as bad as ever, but not nearly as crude.

GULACY: The package is better looking today, but the price tag is chasing it.

MEDIASCENE: Which brings up money. You're both underpaid, right?

MOENCH: We're talking about a very complicated thing. Mostly, I think that everybody working in comics is underpaid. However, in a real sense, I don't know if we're underpaid. There's no way of knowing what the publisher is making or losing on these comic books. There's no way of knowing if they can afford to pay us more. They say they can't. But how do we know? As a blanket situation, though, I'd say yes, the work I put into this business deserves more money.

MEDIASCENE: Would you switch to another book just to knock it out?

MOENCH: No. I couldn't. Maybe some people will laugh at this, some of my rivals, but I don't think I could knock out a book. Books that I don't like take the longest to write, with the exception of Kung Fu, where I've become self-conscious, trying not to cover up too much of the artist's pencils. There's a general rule; the books I think are not up to par are hardest to write. So I could not switch to a lousy book and knock it out.

MEDIASCENE: Paul, what about your integrity?

GULACY: Oh, I've knocked them out. Those annuals, the last couple; just due to deadlines, fatigue, because I fell behind, I've whipped them out. You have to with a monthly book.

MEDIASCENE: Do you ever look at them again?

GULACY: No. Hell no. Never want to hear opinions. That Tom Sutton job was a good example of real quick pencils. They were horrible pencils, and if anyone says that it looks horrible, they're right. When I saw it on the stands I jumped clear to California Tom probably did his best, pulling out his hair trying to make it look good, I'm sure.

MOENCH: Even so, I'd like to add that it was probably penciled faster than 95 percent of the art that goes into the Marvel offices. What Paul considers rushed and whipped out is still incredibly tight and precise. I've never seen anything like it, and I've worked with nearly every artist in the field.

GULACY: You see, there are a number of things you have to understand about me and comics. I feel that Marvel held me back from achieving any potential for about a year or so by giving me inkers like Vinnie Colletta and Sal Trapani, both completely unsuited to my style. It was only when I inked my own pencils on that Velcro story that anyone said, "Hey, this isn't too bad." And that's the way they think, "not too bad," instead of "better than we've seen before."

I'm sorry I took a monthly schedule as long as I did, because it was a tremendous drain on my energy for too little money. I did a couple of real good books and everybody expected me to keep it up, but, I can't do that.

And they don't think about you as a person, or your frustrations and desires, even when it's in their own best interest.

There were a few books that I did for a special audience of about twelve people, but lately I just couldn't work up the interest. Whatever page I was on was it; get off page 7 and onto 8. The work speaks for itself. I just can't take the time to figure it out for them if they fight me all the way. Eight hours is it, and when I'm tired I quit. I'm not going to kill myself. If it's late, it's late, and I'll pay the dues.

MOENCH: Same here. I'm through working till I drop.

GULACY: You know how weird it was? I used to tell Marv Wolfman I loved Dracula because I wanted my work to go through without Johnny Romita screwing a new head on Chi, or getting shitty inking and coloring.

Now whatever qualified Marv Wolfman to pass judgment on my art? Too many of the writers think the artist is there to illustrate their words. I'm sure Stan and Jack had these same difficulties, but the system Stan set up recognized the fact that on the newsstand it's the art that catches the reader's eye. I think Bob Kanigher recognized this too, because he used very few, but important words, and let Kubert knock you out with the visuals. If the kids want to read, They'll buy paperbacks, not comics. We're just the bridge to films and TV, which require no reading at all.

MEDIASCENE: It is curious that if sales start slipping, they'll turn to the visual impact of guest-starring Spider-Man or the Silver Surfer on the cover. And if a story needs "fixing up," the editors are all writers and don't think too much of having the hero peeking out from behind a wall of captions and balloons.

GULACY: Well, I've stopped worrying about it. Even Doug could leave panels empty I thought he would fill, then overwrite in action sequences.

Comics just aren't that important. Compared to films, comics are trash. If it was a more respectable form with better printing and color, maybe. But not now. Even TV is better than comics because they occasionally try special projects and show movies that explore different concepts.

Comics do have room to grow. Conan and Kung Fu and Howard the Duck proved it, but they're still not much more than 17 pages of art and 19 pages of ads, all to throw away, because the general attitude toward comics is condescending at best.

MOENCH: You know, this all sounds a little too pessimistic, and I don't know if we really want it to sound that way. Comics exist of, by and for themselves; art that doesn't overtly endorse anything but itself.

MEDIASCENE: But you are saying that on too many levels people just don't care.

MOENCH: Right, assembly line mentality. Nevertheless, I disagree that TV is better than comics. Perhaps on the medium, but not better than the best comics.

MEDIASCENE: Well, aren't you contributing to it, Paul, by not working to your fullest potential, saying that if nobody else cares, you don't care? Aren't you part of the problem?

GULACY: Well, I'm giving what I feel should be in that book for that month to carry my name on it.

MOENCH: You can't do your crowning achievement every month. All you can do is your best for that month, depending on many unforeseen circumstances. And when you die, somebody else will pick out which was your best.

And I don't think Paul is contributing to the assembly line mentality, because he, like a lot of the other younger guys, really cares, or tried to. But when you get down to the mechanical work of the letterer, the colorist, the engraver, the stat man, the printer, well most of them just don't give a shit at all. And it culminates in a treaty feeling, especially for the artist, who knows what he put into a job.

GULACY: I used to draw for myself and fellow artists and other people with respect for my work, and I really am overwhelmed by the number of people who will see a single copy of my work in a month. So maybe for one or two books I'll do a story to try to impress somebody. But that's it.

MOENCH: As long as we're paid by the page and not the hour we're going to try to get through as many as possible as fast as possible. Whether they're good or bad depends on the individual. I think Paul and I have a good overall record, better than most.

MEDIASCENE: Okay Doug, so what's in the future? Why don't you try for an editorship?

MOENCH: That's the last thing in the world I would ever do, and I've had it offered to me already.

No, I'll just keep trying to break into other markets like films, novels, and keep doing comics. I am sort of excited about different format comics, in the direction of Byron Preiss' books, better paper slanted to an adult audience.

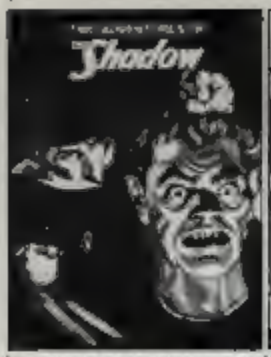
MEDIASCENE: Is there such a thing as an "adult comic audience?"

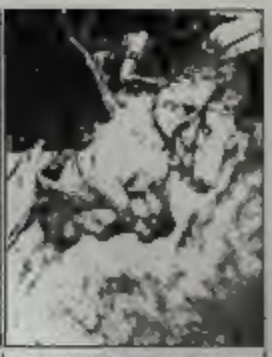
MOENCH: I don't know, but nobody's going to know until we try to seek it out: it's the general comics syndrome, and we'll never break out of it until we try to appeal to that audience we think is out there. If it's there, it must be found; if not, perhaps it can be built.

MEDIASCENE: Paul, what are you doing with the rest of your life?

GULACY: Anything. Outside of comics, I'd like to illustrate. I like all kinds of art: studio art, fine art, magazine illustration. I also have a few goals involving photography. I don't know about the distant future, but somewhere between May and June I'd like to crack the paperback market. I'll probably continue doing covers now and then for Marvel.

I've got to keep moving on before I get stuck on the treadmill, because there'll probably never be another Master of Kung Fu for me in comics. Not many guys have the energy, ideas or opportunities to become stars more than once in business. So far, Kirby's the one.





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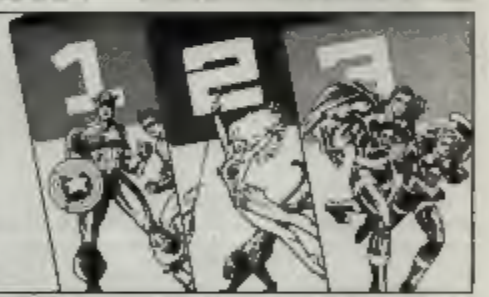

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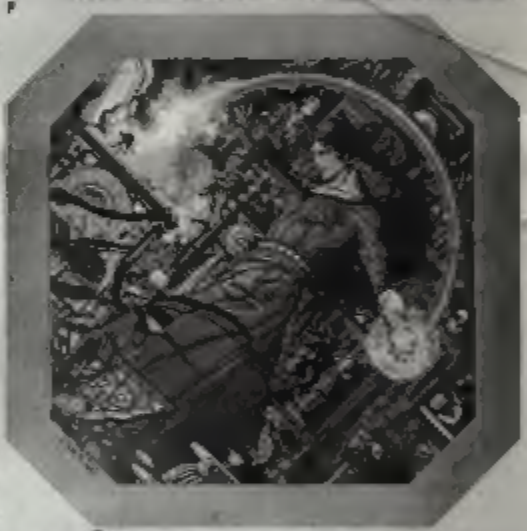

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